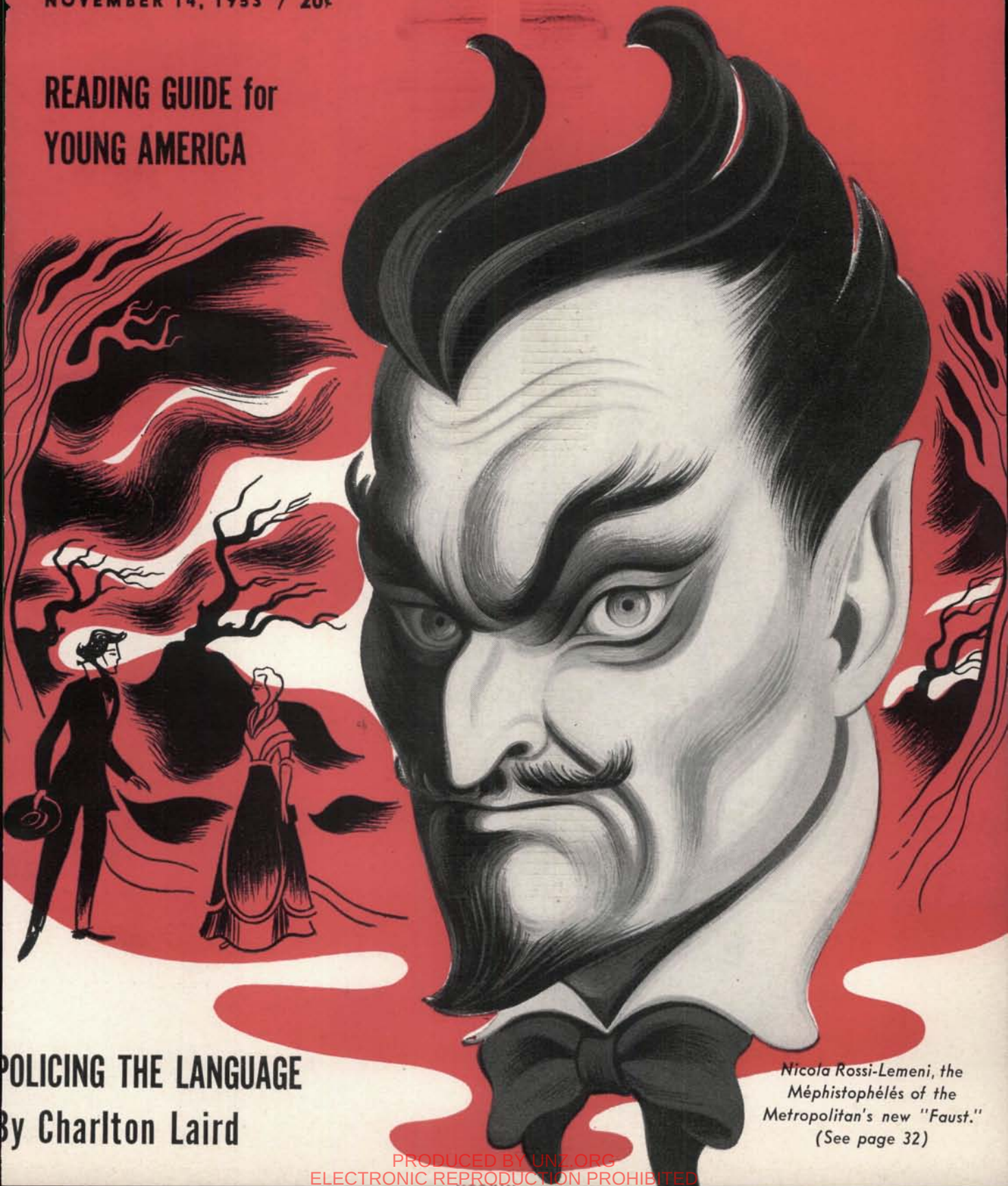
Saturday Review

NOVEMBER 14, 1953 / 20¢

READING GUIDE for YOUNG AMERICA



POLICING THE LANGUAGE

By Charlton Laird

Nicola Rossi-Lemeni, the Méphistophélès of the Metropolitan's new "Faust." *(See page 32)*

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Where splendour falls on castle walls

BLOW, BUGLE, BLOW! This is the grim, scarred fortress of Dunluce on the coast of Northern Ireland, ancient stronghold of warrior kings named MacQuillan, O'Neill and Sorley Boy Macdonnell. Dunluce is another testament to Britain's fierce, rugged past. For cross reference, see Stirling Castle in Scotland where crumbled walls still echo the battle cry of Wallace's men. Or proud Harlech in Wales, inspiration for the stirring Welsh anthem "Men of Harlech, on to glory." You'll find a castle for every mood in Britain. Gloomy, frowning castles with battlements still haunted by the ghosts of murdered kings. Or story book castles like Sir Walte Scott's Kenilworth and Tintagel, legendary birthplace o King Arthur. Romantic castles? There's Royal Windsor itsel which Samuel Pepys called "the most romantique castle tha is in the world"—and where, arriving for her honeymoo Queen Victoria wrote in *her* diary "I and Albert alone, a last." All told there are many hundreds of castles to see i Britain, each with its own fascinating story to tell. And th includes Culzean, President Eisenhower's Scottish home. S see your Travel Agent now and come to Britain.

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It's difficult to write a definition of the word [illegible].
But it is easy to find good examples. Here is one:

PUZZLE:

Who got the hundred million dollars?

He walked into our office seven years ago, sat down. We knew the customer. And a wonderful credit rating he had, too.

Said he wanted airplane engines. By that time blueprints were scattered all over the place.

He was taking no chances. Not one engine would he accept without testing first, stripping apart, building up again, and testing once more. Hmm!

And more. Every engine he bought would be overhauled after 15 running hours.

He didn't say so, but he must have known *we* would have ideas, too. (Lights burn all night when engineers at our place see ways to improve things we make.)

The climax was last August. The customer announced that he would allow 1,200 hours flying time from these G-E engines before an overhaul.

In other words, 80 times as many hours without overhaul as seven years ago. And today only every tenth engine is tested twice before delivery because of what has been referred to as the "perfection rate" of G-E jet engines.

Oh, yes. The hundred million dollars. With General Electric engines now giving extended service, not so many are needed. Improvements have saved the customer that much in five years.

P. S. Who's the customer? The U. S. Air Force. And what was the engine? The J-47 jet engine.

And who got the hundred million dollar saving? Who profits from more Air Force per dollar? The taxpayer, everybody. This story is one more example of what happens where research men and engineers are at work. Products gain in efficiency, do more. New products emerge, and the public is always the gainer.

You can put your confidence in—

GENERAL ELECTRIC

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This is Book Week, a period devoted to books for children.

¶ Since children have a way of growing up and even of outgrowing some books, this seems a good time to repeat the old truth that one of the best books for a young reader is one he can grow up *to*, a book that will mean more to him in the future than it does now.

¶ Such a book is "The Voices of Silence," by André Malraux, the great French novelist, soldier and philosopher.

¶ "The Voices of Silence" is a book on art. Although it has been called "the greatest collection of photographs assembled in a single volume," it is not a mere picture book. Nor is it just a history of art, although the development of art from the earliest times to the present is traced in its pages.

¶ It is, rather, a study of man's expression of himself in his art. The noted critic Edmund Wilson has called it "one of the really great books of our time."

¶ Though I have recommended it for young people, it is by no means a child's book. Instead it is a book which demands mature and serious attention, returning for such effort a brilliant insight into the creative process.

¶ "The Voices of Silence" will be published on November 19 and will sell for $25. Copies ordered prior to that date may be bought for $22.50. Ask your bookseller to show you this volume. It is not so much a book as an entire art library in itself.

L. L. Day

EDITOR-AT-LARGE

For further information on "The Voices of Silence," see your bookseller. Or write to L. L. Day, Doubleday & Company, 575 Madison Ave., New York 22, N. Y. A limited supply of illustrated brochures is available on application.

(Advertisement)

The Saturday Review

NOVEMBER 14, 1953

Cover Drawing by Sam Norkin

SR/IDEAS

13 POLICING THE LANGUAGE, by Charlton Laird

26 PROPHETS OF DOOM, AN EDITORIAL

32 THE MET'S NEW FAUST, by Irving Kolodin

34 THE MET REPERTORY ON RECORDS, by Max de Schauensee

36 BAYREUTH TODAY. TOMORROW, by Friedelind Wagner

SR/BOOKS

15 THE FUTURE OF ARCHITECTURE, by Frank Lloyd Wright
An Essay-Review by Wayne Andrews

17 THE COLUMBIA HISTORICAL PORTRAIT OF NEW YORK, by John A. Kouwenhoven.
Reviewed by Lloyd Morris

18 BROADWAY'S HEARTBEAT, by Bernard Sobel
SARDI'S, by Vincent Sardi and Richard Gehman
Reviewed by Lee Rogow

19 FATHER DIVINE, by Sara Harris
Reviewed by Ted Poston

20 HELEN GOULD WAS MY MOTHER-IN-LAW, by Celeste Andrews Seton
Reviewed by Helen Beal Woodward

21 MAMMY PLEASANT, by Helen Holdredge
Reviewed by Herbert Asbury

22 THE SECRET HISTORY OF STALIN'S CRIMES, by Alexander Orlov
Reviewed by Sidney Harcave

23 RUSSIAN ASSIGNMENT, by Leslie C. Stevens
Reviewed by Bertram D. Wolfe

24 STRUGGLE FOR AFRICA, by Vernon Bartlett
Reviewed by Emory Ross

25 THE CASE OF CARDINAL ALOYSIUS STEPINAC, by Richard Pattee
Reviewed by Leigh White

25 THE CHINA TANGLE, by Herbert Feis
Reviewed by Lindsay Rogers

28 EXCEPT THE LORD, by Joyce Cary
Reviewed by Harrison Smith

29 THE FACE OF TIME, by James T. Farrell
Reviewed by Nelson Algren

29 THE UNDAUNTED, by John Harris
Reviewed by Merle Miller

30 THE TIME OF THE GRINGO, by Elliott Arnold
Reviewed by Seth Agnew

SR/DEPARTMENTS

6 TRADE WINDS, by Bennett Cerf

14 LITERARY I.Q.

27 LETTERS TO THE EDITOR

38 BROADWAY POSTSCRIPT, by Henry Hewes

40 *SR* GOES TO THE MOVIES, by Hollis Alpert

41 TV AND RADIO, by Goodman Ace

43 BOOKED FOR TRAVEL, by Horace Sutton

48 IDEAS ON FILM, by Cecile Starr

54 LITERARY CRYPT

59 READING GUIDE FOR YOUNG AMERICA, by Mary Gould Davis and Claire Huchet Bishop

91 KINGSLEY DOUBLE-CROSTIC No. 1025

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SR's Library Poll

IN AN ATTEMPT to chart the current trends of American reading tastes, *SR* each week lists the twenty books most in demand at representative libraries in all sections of the country.

For the second straight week Norman Vincent Peale's "The Power of Positive Thinking" led the poll, after having made a bid for many weeks for that position. The movie-inspired recirculation of "From Here to Eternity" may be declining a little; Alan Paton's study of white-black Africa has taken over second place.

TITLE AND AUTHOR

1. **The Power of Positive Thinking**
   By Norman Vincent Peale (G)*
2. **Too Late the Phalarope**
   By Alan Paton (F)**
3. **Lélia**
   By André Maurois (G)
4. **Time and Time Again**
   By James Hilton (F)
5. **From Here to Eternity**
   By James Jones (F)
6. **Désirée**
   By Annemarie Selinko (F)
7. **The Unconquered**
   By Ben Ames Williams (F)
8. **Sexual Behavior in the Human Female**
   By Alfred C. Kinsey (G)
9. **The Spirit of St. Louis**
   By Charles A. Lindbergh (G)
10. **Beyond This Place**
    By A. J. Cronin (F)
11. **A Man Called Peter**
    By Catherine Marshall (G)
12. **The Robe**
    By Lloyd C. Douglas (F)
13. **A House Is Not a Home**
    By Polly Adler (G)
14. **The Lady of Arlington**
    By Harnett T. Kane (F)
15. **India and the Awakening East**
    By Eleanor Roosevelt (G)
16. **The Silent World**
    By J.-Y. Cousteau (G)
17. **Come, My Beloved**
    By Pearl Buck (F)
18. **Call Me Lucky**
    By Bing Crosby (G)
19. **Battle Cry**
    By Leon Uris (F)
20. **Father, Dear Father**
    By Ludwig Bemelmans (G)

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Atlanta (Ga.), Birmingham (Ala.), Boston (Mass.), Buffalo (N. Y.), Chicago (Ill.), Cleveland (Ohio), Dallas (Tex.), Los Angeles (Calif.), Louisville (Ky.), Milwaukee (Wis.), Minneapolis (Minn.), New York (N. Y.), Omaha (Neb.), Philadelphia (Pa.), Pittsburgh (Pa.), Richmond (Va.), St. Louis (Mo.), Salt Lake City (Utah), Washington (D. C.)

* (G)—General
** (F)—Fiction

i
SIX NONLECTURES
e e cummings
the text of six Charles Eliot Norton "nonlectures" which the American poet and painter delivered at Harvard University in 1952. Here he presents "an aesthetic selfportrait of one whole half" (the writing half) "of this and no other indivisible ignoramus As Is" . . . and evolves "a strictly amateur anthology . . . which for no reason or unreason I dearly love." $3.00
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MEAD: *A Day in Samoa*
MALINOWSKI: *The Kula*
DEVEREUX: *Mohave Homosexuality*
SAPIR: *Abnormal Speech*
DE SAHAGUN: *Aztec Human Sacrifice*
DEREN: *The Goddess of Lust*
FREUCHEN: *Burying the Mother Alive*
NADEL: *The Dead City*
and many others

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TRADE Winds

IN A BIRCH FOREST near Bailey's Harbor, Wisconsin, Mr. and Mrs. Donald Boynton and a few friends undertook in 1938 the reproduction, entirely by hand, of a fifteenth-century Norwegian chapel. It was a nine-year project, the baptismal font alone representing over 600 hours of woodcarving. Now it is finished, perfect to the last detail—even the tiny porch whose original purpose was to permit victims of the Black Plague to worship without peril to the congregation. The chapel became at once a Mecca for tourists, including a delegation from Marshall Field's, who returned so deeply impressed that Mrs. Boynton's "Faith Builds a Chapel" (handsomely published by Reinhold at $8.50 a copy) immediately was made a leading feature of the store's holiday book display. The story of the Boyntons evidently inspires readers; buyers come continually for additional copies.

A SOURCE of a different color is drawn on by Robert Keith Leavitt for "The Chip on Grandmother's Shoulder." Unless his salty reminiscences of a Massachusetts boyhood are sadly diluted by Lippincott before publication in February conniption fits in the best Watch and Ward circles are likely to be the order of the day. . . . Have you ever been saddled with the chairmanship of some testimonial banquet or fund-raising theatre party? S. Jay Kaufman's "How to Arrange a Public Function" (McKay) will smooth the way for you immeasurably. . . . Wonderful news from Harper's: a new book by E. B. White for January! It will be called "The Second Tree from the Corner." Meanwhile Mr. White's "Charlotte's Web" remains, in my opinion, the most delightful story of the past two years—or maybe eight (who counts?). . . . To quote a favorite reviewer, Charlie Poore, Mr. Knopf continues to widen the Thirkell of his acquaintances. The just-published "Jutland Cottage" by the indefatigable Angela is her twenty-second under the banner of the bounding Borzoi. . . . Another notable tapped by Knopf for her autobiography is Nayantara Sahgal, daughter of Madame Pandit. Suggested title: "Oh What a Sahgal Was Naya!"

"OUT OF THESE ROOTS," by Agnes E. Meyer, is the extraordinarily forthright autobiography of a handsome young newspaper gal who grew to imposing stature in social work, public education, and just about everything else she touched. Being married to Eugene Meyer, publisher of *The Washington Post* and one-time governor of the Federal Reserve Board and chairman of the Reconstruction Finance Corporation, didn't exactly impede her progress, but a reader has the feeling Mrs. M. would have gotten there strictly on her own, too. Unpredictable in her sympathies—she can rhapsodize over political bosses, Alf Landon, Philosopher John Dewey, Charles Beard, and Edward Steichen with equal fervor—Mrs. Meyer has demonstrated in recent years that she'll take on all comers, be they crusading Congressmen or powerful church potentates, if they seem to her to be standing in the way of the public welfare. (When she spoke at a recent Book and Author luncheon in New York Mrs. Meyer recalled a plaint made by the late Professor Beard: "You can't even collect your thoughts these days without being accused of unlawful assembly.)

Mrs. Meyer is now a trustee of Barnard College, and along with Helen Reid of the *Herald Tribune* was instrumental in instaling Millicent McIntosh as dean there (a wonderful appointment)—but when she gradu-

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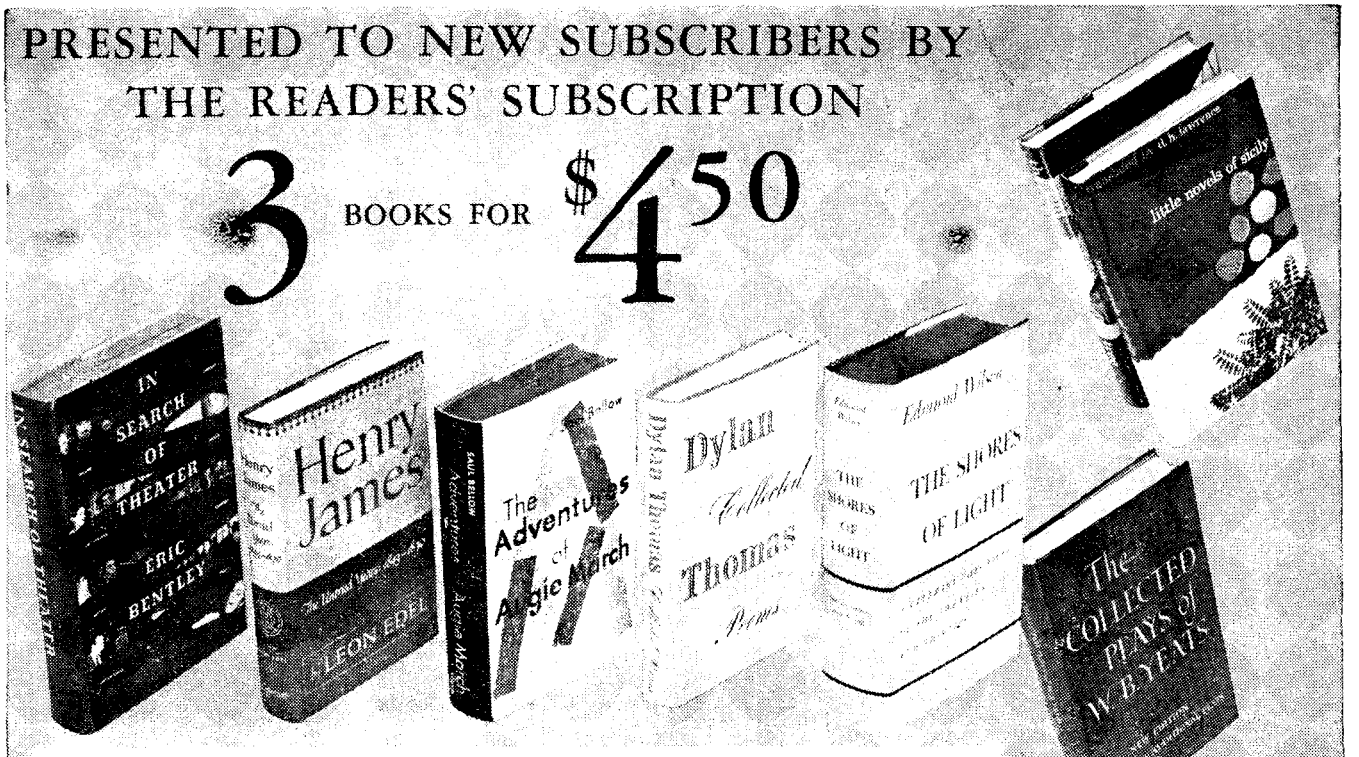

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In Search of Theater by Eric Bentley — "A cohesive work that deserves to be studied and cherished."— John Gassner
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Henry James by Leon Edel — "A rich and fascinating American chronicle."
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The Collected Poems of Dylan Thomas —"It need no longer be eccentric to claim that Thomas is the greatest living poet in the English language."— Philip Toynbee
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The Shores of Light by Edmund Wilson — "These short and occasional pieces display all the qualities that have made Wilson one of our most respected critics."—William Phillips
List Price $6.50

CREATED two years ago, under the editorial direction of *W. H. Auden, Jacques Barzun* and *Lionel Trilling*, The Readers' Subscription has successfully developed a pattern of making good books available at real savings. In the past two years close to forty titles, of which the nine pictured above are a representative sampling, have been offered to subscribers at savings of more than 40%.

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- ☐ Rome and a Villa
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NOTES *from* CALIFORNIA

This fall we came a little closer to publishing a juvenile than we ever have before. The book is **Insects Close Up,** A Pictorial Guide for the Photographer and Collector by Edward S. Ross. Ordinarily we don't believe that university presses should publish juveniles. This book, however, is a *scientific* juvenile.

The book, with its pictures and stories, is a kind of showcase of the insect world. There are 125 drawings and photographs by the author, eight of them in color. Nearly all the photographs are of insects, and they range all the way from a color shot of a katydid eating at night to a 4"-by-6" halftone of a praying mantis scratching its head.

The text is written to the level of a bright ten-year old. Immediately following the main body of the book is a section which tells how to become a collector of insects. Still another section explains the technical procedures involved in photographing them. We suspect that this section will be of value to the adult amateur photographer.

In that part of the book titled "Insects for Pleasure" the author tells why he wrote the book. "Much happens (in the insect world) that has never been observed or recorded. . . . Perhaps 99 per cent of insectkind is of no direct economic importance, and thus can seldom be justifiably studied as an official duty by professional entomologists. Who, then, will study the non-economic bulk of the insect world? . . . Much of it must be studied by skilled amateurs who do the work for the love of knowledge and the deep satisfactions that come from investigating the unknown."

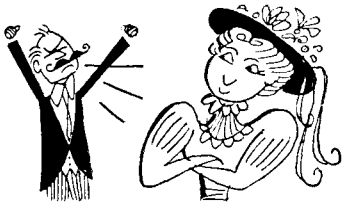
There are 80 pages, paperbound, and the price is $1.50.

About this time of year we take pleasure in announcing our Inventory Reduction Sale. The sale this year is on fifty titles, and prices are cut as much as 75%. Please write for your copy of the sale announcement.

UNIVERSITY OF CALIFORNIA PRESS

(Advertisement)

ated from Barnard in 1907 she was just an eager kid looking for a job. When she announced that it was newspaper work she craved her father stated flatly, "I would rather see you dead." and Chester Lord, editor of the old *New York Sun*, threw up his



hands in horror and reminded her, "We are not in the habit of employing women on this paper." She broke down Lord's resistance, however, and has been doing pretty much the same thing to other members of the male sex ever since.

Among the VIP's with whom Mrs. Meyer rubbed elbows are the likes of Rodin, Paderewski, Alice Longworth, John L. Lewis, and Mark Twain. Most of them come off very well in "Out of These Roots"—but not Gertrude Stein, alas. Gertrude's brother, Leo, Mrs. Meyer describes as an "art critic who achieved complete integrity in his relationship to esthetic values" but poor Gertrude "was, and remained, a humbug who lived on what she could assimilate from Leo, and later on what, like a busy magpie, she could glean from other artists and intellectuals among the avant-garde thinkers in Paris." . . .

LUIGI BARZINI, JR., a leading Italian journalist, topped European non-fiction best-seller lists for months with a long, penetrating, and on-the-whole sympathetic appraisal of America's present position in international affairs. Now published here ("Americans Are Alone in the World"), it makes clear the reason for our recent unpopularity abroad and explores the misconceptions of what we're after—misconceptions unfortunately fostered by ourselves—that spell danger for the future. Barzini bears out Jim Michener's often-stated belief: it is

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1024)

AMANDA BENJ. HALL:

A PERFECT DAY

To celebrate a perfect day,
Nothing say.
Do not sit with scribbler's frown
Fitting adjective to noun
Till the nimble sun goes down. . . .

It were better you should lie
On some hill or windy tor . . .
Idle, with delight accruing.

Never do what I am doing!

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impossible for a nation to be popular and the world's strongest at the same time! . . . . Houghton Mifflin's new $1.98 reissue of "The Robe" is a runaway—and of one thing you may be sure: you can read it without getting a headache. That's more than I can promise to anybody who sees the CinemaScope version in a big theatre and sits in front of about the twelfth row—or anywhere at the extreme side. The picture—and the process—demand your inspection, but the case for those who envision CinemaScope as the salvation of the movie industry remains decidedly unproven. Marilyn Monroe is due soon in one of these CinemaScope thingamajigs. She ought to provide the acid test. . . . Referring to the record-breaking run of "The Robe" at New York's Roxy Theatre, Fred Allen says his old aunt took the ad reading "You can see it without glasses" as gospel. So she left her glasses home and couldn't find the Roxy.

LEON PEARSON'S "Critic at Large" is now a featured segment of NBC's ambitious new two-hour radio program, "Week-end," heard every Sunday from 4 to 6 P. M., EST. Pearson (who is Drew's brother) reviews books, plays, movies, and magazine pieces with equal aplomb. Tune in and sample him. What's more, if you like him write and tell NBC about it. The gods of the networks will devote more time to intelligent discussion of books only when they become convinced there is a genuine demand for that kind of program.

TO EDITORS, STATISTICIANS, credit managers, and social climbers the one indispensable library item is "Who's Who." My friend Sam Levenson assures me that it also was frequently mentioned in his modest boyhood apartment in Brooklyn. At regular intervals, he recalls, his father would flex his muscles and loudly declare, "Any minute I'm gonna show you fresh kids who's who around here!"

From Brooklyn, too, comes the tale of the canny book salesman who was

examined by his doctor and then proffered three one-dollar bills in payment. "But, my dear fellow," protested the doctor, "you know perfectly well my charge is ten dollars a visit." "Excuse me," apologized the salesman. "*I thought it was five.*"

—BENNETT CERF.

William Sloane Associates

The Book-of-the-Month Club selection for November

Third Large Printing
35,000 copies in print
(exclusive of book club)

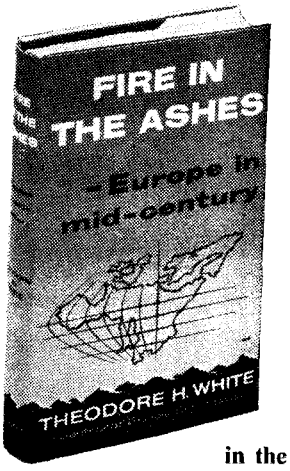
Fire in the Ashes

EUROPE IN MID-CENTURY

THEODORE H. WHITE

Co-author of **Thunder Out of China**

The dynamic story of America's great adventure . . . a bold, vigorous report on the new Europe rising from the ashes of despair through American vision and daring.



"One of the most exciting, most troubling, most inspiring and most rewarding stories to appear since World War II ended and the Age of Survival began." — Percy Knauth, Saturday Review

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"Not only the best book of the year in the field of foreign correspondence, but the sanest and most specific appraisal to date of the pluses and minuses of U.S. postwar policies toward Europe."
—Charles J. Rolo, The Atlantic

"Few books of its popular kind have contained as much information as this one and fewer still have been written with more skill."
—Orville Prescott, N. Y. Times

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Good News

▶ For more than ten years the Ann Arbor (Michigan) Public Library has held a summer vacation reading club for children in the fourth to ninth grades. Club membership entails not only the reading of books but the writing of a report on each book read. Though the only reward offered for participation in the club is a cardboard token pin, 333 children joined the club last summer and did some reading; of these 198 wrote reports on 1,312 books; sixty-five children wrote ten reports or more. There was no publicity, no coercion, no contest. They read their books and wrote their reports simply for the sheer fun of doing it.

▶ The editorial board of the Scarsdale (N. Y.) High School newspaper, *Maroon*, has published a special issue of the school paper for distribution among high-school students in India. Miss Cynthia Bowles, daughter of the former ambassador to India, Chester Bowles, inspired the idea by describing the life of high schoolers in India to the *Maroon*. Ten thousand copies of the special India issue were published, with articles describing school assemblies, student organizations, parents' associations, vocational training, the honor system, seminars, dramatics, sports, courses of study, etc. The school has invited a high school in India to send a similar newspaper in exchange.

▶ The brothers of Pi Lambda Phi fraternity at New York University this year turned thumbs down on traditional hazing routines. Instead, freshmen pledges and upperclass fraternity members devote one day each month to community service. "Hazing," says fraternity vice-president William Bernstein, "is silly. We believe college students can be constructive."

▶ Proposed measures to curtail adult education in California seemed to be making headway when they passed the state senate almost unanimously under the influence of the current hysteria. Then the students in the adult-education classes became aroused. Legislators, both pro and con, admitted that they had never before been deluged with such a mass of protests against any measure. Letters, telegrams, and personal calls swept them off their feet. The State Assembly Committee, in a decisive vote, refused to endorse the proposals, and even the senators seemed glad to be taken off the spot.

—DONALD HARRINGTON.

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Bookmarks

THE rigorous censorship imposed on "Believers," we note in Edward Andrews's thorough and enlightening "The People Called Shakers," extended even to maps and charts, none of which "shall ever be hung up in your dwelling-rooms, shops, or Office." Even the few hangable items were allowed to have "no glass before them." No Believer, "when out among the world," was permitted to read books "that are not allowed to any Believer." But if "the world" should offer a Believer a book, "it would be better to receive it than to give offence, but it should be shown to the Elders before it is read or circulated." But suppose the Elders said no, and the worldly offerer asked the Believer, "What did you think of it?"

* * *

Why should a teacher-training institution be known as a normal school? (The designation is dying out, but there are still survivals.) The dictionary is no help: "After the French *école normale*." All right—why do, or perhaps did, the French say *école normale*?

* * *

We learn from "John Buchan 1875-1940: A Bibliography," compiled by Archibald Hanna, Jr., and published by the Shoe String Press of Hamden, Conn., that "The Thirty-Nine Steps" has been translated into Czech (as "Tricetdevet Stupnu"), Swedish ("De Trettionio Troppstegen"), Spanish ("Treinta y Nueva Escalones"), French ("Les Trente-Neuf Marches), and Dutch ("De-Negen en Dirtig Treden"). (This is a good way to pick up odds and ends of foreign speech—might come in handy some day.) "The Powerhouse" becomes in Italian "La Centrale Elettrica" and "Greenmantle" is "Mantello Verde."

* * *

A glimpse of a passing Pullman named *Imperial Empire* has put us on the alert to sight her sister-craft, known, doubtless, as *Quiet Silence, Water Harbor,* and *Four-footed Quadruped.*

* * *

People who say "prior to" when they mean "before" ought, in all consistency, to say "posterior to" when they mean "after."

* * *

Isn't anybody ever given a warm shoulder? —J. T. W.

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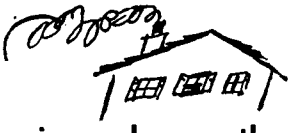

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—ANN F. WOLFE, *Saturday Review*

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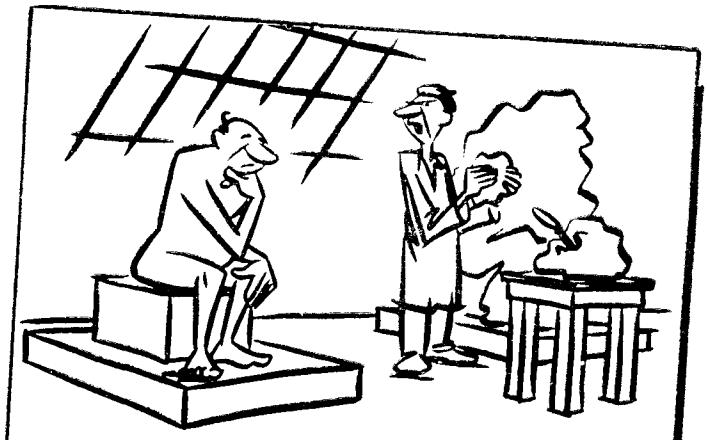
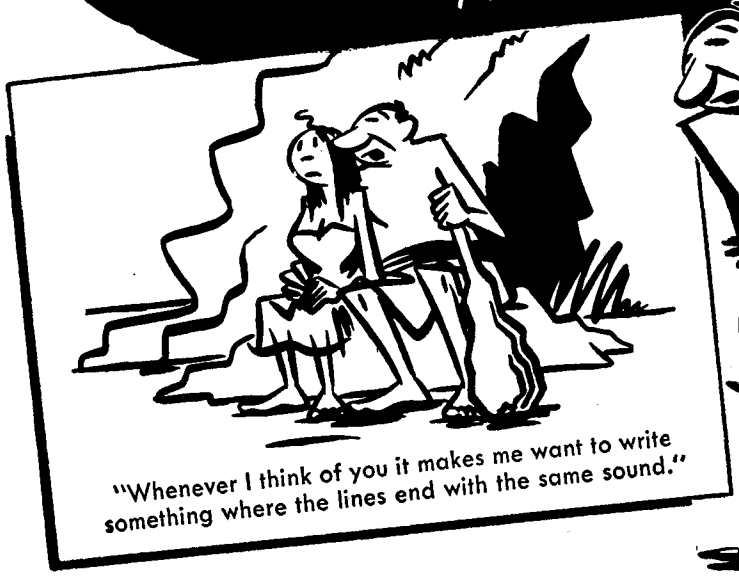


"That's all for today, stupid."

"Good Heavens! This is terrible! It comes to three percent of my salary."

Through More History with J. Wesley Smith

By BURR SHAFER



"Whenever I think of you it makes me want to write something where the lines end with the same sound."

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The Saturday Review
NOVEMBER 14, 1953

POLICING THE LANGUAGE

By CHARLTON LAIRD

Who is to police our living language? And how are the "laws" to be arrived at? Charlton Laird, who tackles these controversial matters below, is professor of English at the University of Nevada and the author of several novels and textbooks. This article is drawn from "The Miracle of Language," to be published by the World Publishing Company on November 16.

IF YOU mispronounce an American Indian word in an Indian household the adults will probably be polite enough not to laugh, but the children are likely to giggle. Most of us assume, until and unless we have the assumption ironed out of us, that our way of doing things is the right way, that strange ways are inevitably wrong ways. A laugh is a powerful tool of social control, perhaps the most powerful, and thus from the earliest days strong forces have promoted standards and control in language.

Language always changes slowly. Even when it changes rapidly in historical perspective it changes so slowly that the speakers of it are not usually much aware of the change. Thus, unconscious controls upon language are sufficiently lax so that language can usually change freely even though it is subject to constant and quite exacting pressure the aim of which is to standardize it and keep it fixed. But as society becomes more complicated, as the users of a language become more numerous and more varied in their spread and occupation, as the necessities for communication become greater, and standardization becomes more and more the pattern of social living, the pressure to impose standards, rigid standards, upon language increases. We are forced to ask ourselves very seriously, what are the relationships of language and life, and how much do the requirements of human welfare at home and abroad require that we police our language? Who is to do the policing, and how?

Medieval speakers of English were apparently highly tolerant of variations in language. During the Renaissance correctness was much discussed, but apparently not much enforced. During the authoritarian eighteenth century, however, the *ipse dixit* pronouncement, the fiat which assumes that "it's so because he says it's so," reached its height, a height from which it has till now not much declined in some quarters.

Many of the eighteenth-century policemen of usage were not close students of the language. If they appealed to linguistic history they were inclined to assume that there was a universal grammatical truth as there was a universal religious truth—indeed, a number of them were divines, and Lowth was a bishop—and that universal grammar was for all practical purposes embodied in Latin grammar. Thus, if they appealed to authority at all they appealed to Latin. But most of them did not appeal. They asserted. And, many of their pronouncements became commandments from the linguistic Sinai, to be copied or miscopied blindly thereafter into handbooks of usage.

Latterly the procedures of a pontiff like the eighteenth-century grammarian Robert Baker have found little favor among thinkers about language. We have been inclined to ask why one man more than another has the right to decide what is and what is not "barbaric" or "vile." What makes a vile word vile, or a barbaric construction barbaric? If language grows from the nature of human beings and by the experience of all sorts of people, who is to decide what the language is to be, except those whose minds and lives make the language? If language has always grown and

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always changed, why should that which has been "right" necessarily continue to be so? If language always has changed and apparently always will change, why should anybody try to stop it?

These are pertinent considerations, but not the only possible ones. Language must not only have flexibility to live and grow, it must have currency to be understood. Like money, it is no fit medium for exchange unless it has sufficient currency so that he who gives the coin values it in roughly the same terms as he who receives it. And, like money, it must have sufficient stability so that what is given today has approximately the same value tomorrow. Without stability we might never learn to speak, because the language could be changing faster than we were able to learn it; without currency even if we learned to speak we could not communicate widely, because our medium of exchange would not be acceptable to enough others to make it usable. We understand each other only because large numbers of people over great areas of the earth have lived in mutual if unconscious agreement that certain words are symbols for certain meanings and not for other meanings; that strictly determined ways of handling these symbols reveal their relationships.

There is a fundamental inconsistency in language and in the way in which we make it and use it which forever prevents the establishment and the upholding of any standards from being entirely logical. Language is a living thing. It must survive in men's minds and on their tongues if it survives at all. In so doing it changes with minds, lives, and the use of vocal apparatus. But at the same time language can function only if it has stability in time and place. Change is inevitable in language, and yet all change damages language, although it may at the same time revitalize it. We may be able to minimize the effects of this inconsistency, but we cannot remove it.

Thus if students of language were to be guided only by the logic of the situation they would find themselves neatly spitted on this dilemma, that stability and change are both imperative in a living, serviceable language. How can the difficulty be avoided? Surely not by allowing any man who can print a book to decide questions of standards by his own whim, as some commentators of the eighteenth century tried to do, and many authoritarian people would like to do yet. Surely not by appealing to Latin grammar or to some other supposed universal grammar. As far as we know, there is no universal grammar. There may be universal principles in language, but the laws of grammar, if they can be called laws, are descriptions of what human beings do with language. They are not pronunciamenta concerning what is "right" and what is "wrong." All words and ways of using words are right if the users of the language want them that way; they are wrong if the users of the language do not want them. If they are right now they will be wrong when the users of language want them no longer.

Obviously questions of standards must depend upon usage. In language, whatever is is right—provided it "is" enough so that enough people want it that way for a long enough time. In short, in his own small way, every man is his own Webster, deciding what language is and what it is not. Even more, every woman is her own Webster. For, as we have seen, the great arbiters of language are the women who speak it in the presence of children. There is a theory that men have made all the great innovations in language. Whether or not this hypothesis is sound—and there might well be women who would point out that the theory was propounded by a man—there is no question as to who preserves the language, through what medium language is handed on to the next generation, by whom some language is allowed to die and other parts saved. Mainly women do it. What the women pass on to the next generation is "right" and what they do not bother to pass on to their children sooner or later becomes quite "wrong."

THE authoritarians of the eighteenth century, however wrong they were, did not lack for sound counsel. There had been wise men enough from Aristotle to John Locke who seem to have understood the nature of language. Plenty of men from Horace to Priestley had said quite clearly that standards must be based upon usage. And a considerable portion of the grammarians of the eighteenth century themselves, including authoritarians like Lowth and Johnson, paid at least lip service to the importance of usage while condemning "vulgar use, in which the caprice of Custom is apt to get the better of analogy." Even Webster, who asserted that "the business of a grammarian is not to examine whether or not national practice is founded on philosophical principles; but to *ascertain* the national practice," nonetheless found himself relying upon "the principle of analogy" and "the rules of the language itself," and condemning what he called "the well-nigh universal misuses of English." If the usages were "well-nigh universal," and the rightness or the wrongness of a use was to depend upon currency, how could they be "misuses"?

Perhaps one should remind oneself

(*Continued on page* 52)

Your Literary I. Q.

Conducted by John T. Winterich

KINGLY QUOTES

Fannie Gross of Asheville, North Carolina, presents ten quotations from Shakespeare's plays, each being the utterance of a king. Allowing ten points for each character you can remember, a score of sixty is baronial, seventy princely, and eighty or better majestic. Answers on page 42.

1. Thrice is he armed that hath his quarrel just.
2. A horse! a horse! my kingdom for a horse!
3. Not all the water in the rough rude sea
   Can wash the balm from an anointed king.
4. Uneasy lies the head that wears a crown.
5. There is some soul of goodness in things evil,
   Would men observingly distil it out.
6. When sorrows come, they come not single spies,
   But in battalions.
7. Praising what is lost
   Makes the remembrance dear.
8. I am a man
   More sinn'd against than sinning.
9. There's no art
   To find the mind's construction in the face.
10. I myself
    Am like a prophet suddenly enrapt,
    To tell thee that this day is ominous.

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FRANK LLOYD WRIGHT

The Great Uncompromiser

"The Future of Architecture," by Frank Lloyd Wright *(Horizon Press. 326 pp. $7.50), is a collection of lectures and new essays by our greatest living architect, published in his eighty-fourth year to coincide with an exhibition now current in New York City. Our reviewer, Wayne Andrews, is completing work on a history of American architecture.*

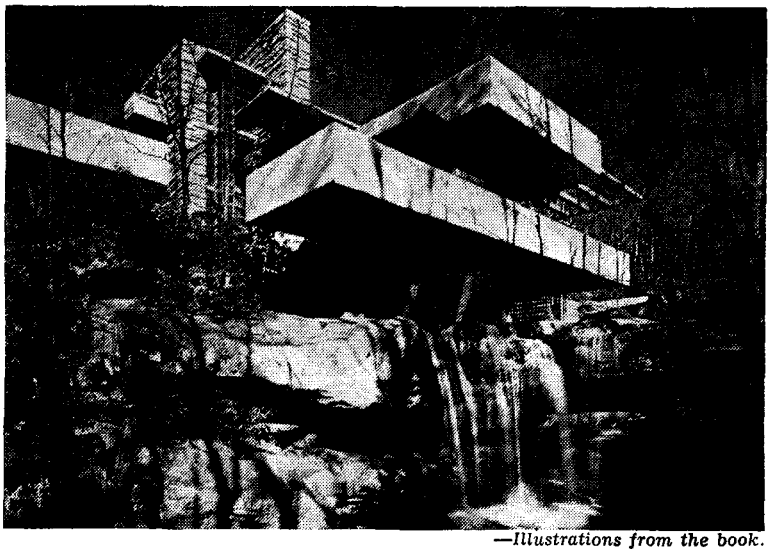
By Wayne Andrews

"I INTEND," Frank Lloyd Wright has told us, "to be the greatest architect of all time." Whether he has succeeded is neither for you nor me but for the centuries to determine. In the meantime he has no idea of allowing us to forget that he is very much alive and as eager as ever to claim the title in his eighty-fourth year. Though the astonishing building he designed for the Solomon R. Guggenheim Museum has not yet been erected on the southeast corner of Fifth Avenue and 89th Street, New Yorkers have been given fair warning that the architect will have his way, no matter how cautious the gentlemen may be who watch over the municipal building code. Now on view in a Wright-improvised hangar next door to the Museum's temporary headquarters is a challenging exhibit of Wright's sixty years in the profession, a tribute to the museum's director, James Johnson Sweeney, and to the architect's indomitable ambition. What is more, the lectures Wright delivered at the Art Institute of Chicago in 1930 and at Princeton in 1931 have just been reprinted, with 30,000 additional words of advice from the master, under the title of "The Future of Architecture."

By now all of us must be aware that Wright could give a lesson to Salvador Dali in the art of stealing headlines. Many of us, however, fail to realize that all great architects have been artists who doubled as salesmen. If Wright is a genius—and this reviewer is dead sure of that—we should not complain if he raises his voice. He certainly knows what he is about. "Early in life," he admits, "I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance, and have seen no reason to change."

Misunderstandings will arise, as with every artist who sounds his trumpet. It is sometimes said that Wright has not been appreciated in the United States. Fortunately for our national reputation, the exact opposite is true. Though he stumbled on hard times in the prosaic 1920's, he has managed, according to his own tally, to build no less than 560 buildings. This is a considerable national appreciation.

Another misunderstanding is much



—*Illustrations from the book.*

Pennsylvania house by Wright: "Architecture is our blind spot."

THE AUTHOR: Frank Lloyd Wright, *l'enfant terrible* of architecture, turned up in New York City the other morning and promptly put the world on the carpet. "Hiroshige," he began as he pointed to three Japanese prints on a table in his room high in the Hotel Plaza. "About one-hundred-ten years ago. He was a poet, he did the life of the Japanese people *in toto* in drawings, drawings that were poetry. Drawings, you know, can be poetry, but we seem to have lost track of the fact. Drawings must now be commercial! Art is down there with the can of beans!" Wright, jaunty at eighty-four, with flowing moon-colored hair, paced around the room in beaded green slippers, gray robe, and orange-blue scarf. His voice boomed nicely. "Why don't we have artists like Hiroshige now, pure and simple? Blake says exuberance is beauty. Exuberance is not excess. I want my people to have a good square look at what I've done. I want to see how they feel about it. Architecture is the basis of a culture and we haven't yet waked up to that fact. Architecture is our blind spot as a people. Need proof? Look at the U.N. building—a great slab in a great graveyard. Visit it? I don't think I could bear it. I'm an architect," Wright said, "and, you know, an architect looks at things as they actually are. If he doesn't, what he is going to do is going to fall down. I have no ax to grind. We have no culture, we have only a civilization. Only by architecture can we arrive at a culture. I've been trying to wake my people up. That assumes I'm awake, doesn't it? They'd call that arrogance, wouldn't they? Well, I suppose it is. But I believe that any individual who loves his country can't feel anything but dismay by what is called the power of his nation. It's not a real power. It's not exuberance in the sense of Blake. It is excess along artificial lines. We are now in for the consequences of excess, not the fruits of exuberance." Wright stopped short. "I didn't get much sleep. That's why all this is on the tip of my tongue."

—BERNARD KALB.

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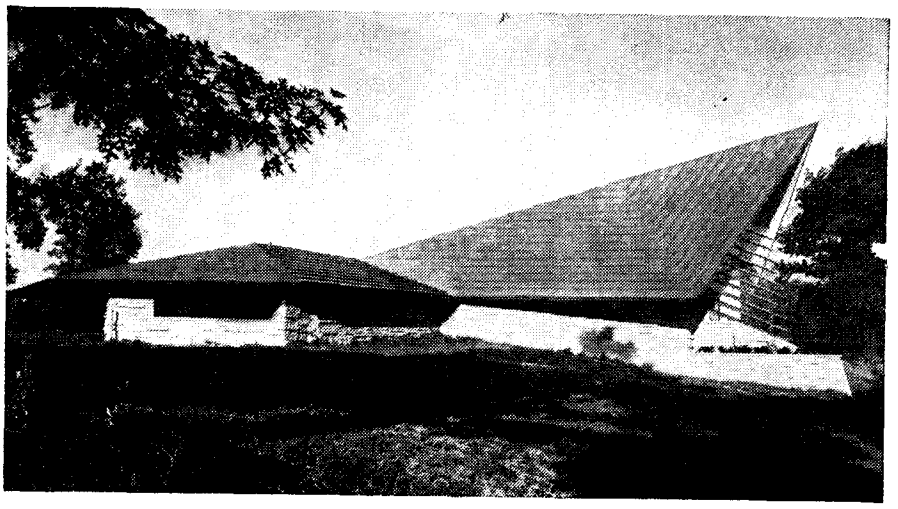
more regrettable. Puzzled by the architect's insistence on getting his own way, many Americans have decided that he is an eccentric genius. These Americans are mistaken. Wright has been true to his ideal of an "organic architecture." Just what he means by this will be evident to anyone who will take the trouble to ponder the message contained in "The Future of Architecture."

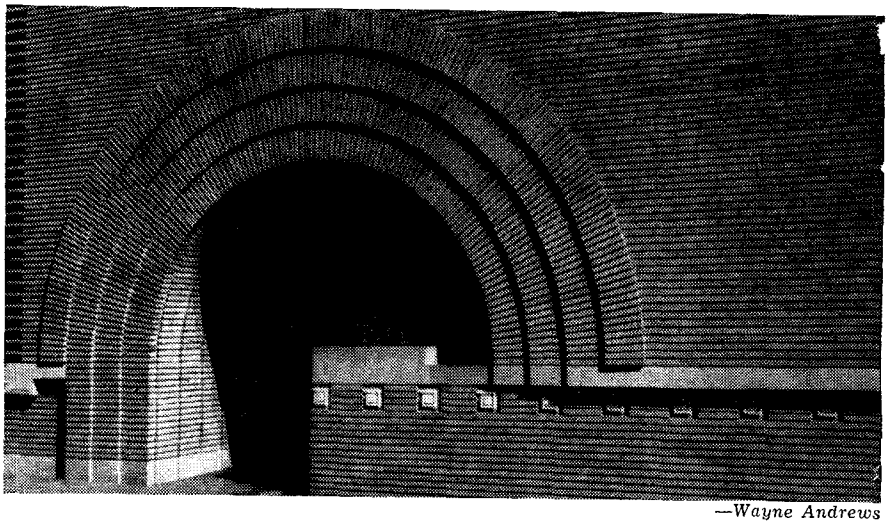
AN organic building, Wright tells us, is designed from within outward. The cathedrals of the Middle Ages are excellent examples of what he has in mind. What he scorns as inorganic is best represented by the triumphs of the Renaissance. In this arch-individualist's eyes the Italian masters and their followers were the slaves of precedent, and their finest facades one-dimensional.

Equally inorganic, and even more reprehensible in Wright's opinion, is that brand of modern architecture originally promoted under the label of "The International Style." In the achievements of Walter Gropius and his disciples he senses a distressing lack of individuality. "The machine . . . should build the building," Wright feels. "But it is not necessary for that reason to build as though the building, too, were a machine."

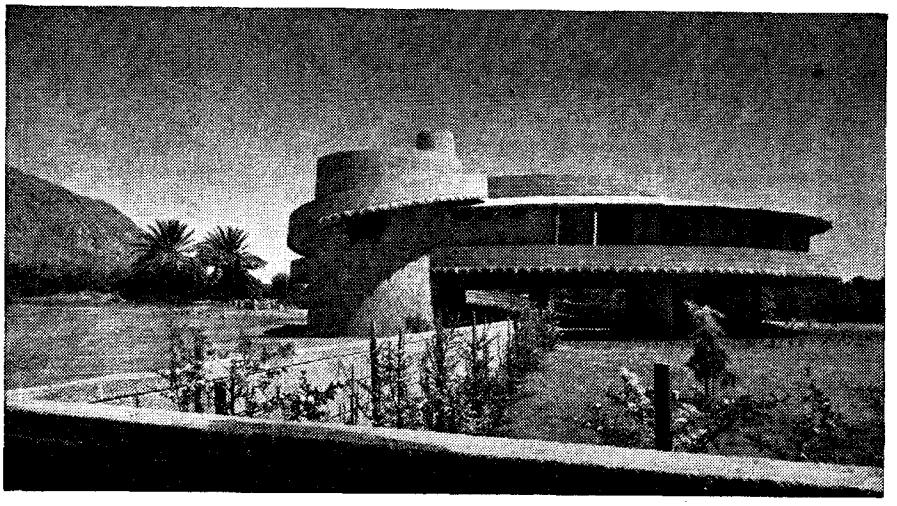
"Democracy needed something basically better than the box," he decided at the beginning of his career. "So I started out to destroy the box as building." In his earliest houses in the Chicago suburbs, dating back to 1893 when he walked out of Louis Sullivan's office to set up his own practice, he conceived of walls as screens instead of barriers. He also emphasized, as did no one else, the texture of whatever materials he was using. And he never forgot that "a building should appear to grow easily from its site."

Such is the kernel of Wright's architectural philosophy. That he practises what he preaches must be obvious to visitors at the Guggenheim Museum. What is even more remarkable is the range of his imagination. A lesser artist might have been satisfied with the solutions reached sixty years ago, but Wright could not go on living without looking for new answers. He went on to create the earthquake-proof Imperial Hotel for Tokyo, to plan and replan those two fantastic retreats for himself and his student-assistants, "Taliesin East" and "Taliesin West," to fashion the gayest campus in America for Florida Southern College, to surprise Edgar Kaufmann with "Falling Water," a house strangely in tune with its romantic site, and to honor the Johnson Wax Company by designing its uninhibited office building and research tower at Racine, Wis. Perhaps the noblest of all the architect's inventions is the gift shop he completed in 1949 for V. C. Morris of San Francisco. Here a windowless facade was distinguished by the subtlest and most appealing of arches over the entrance.





—*Wayne Andrews*



Madison [Wis.] church, San Francisco store, Arizona house—"walls as screens."

"Who gains promotions, boons, appointments," William James once asked, "but the man in whose life they are seen to play the part of live hypothesis?" He might have been describing the creator of the as yet unbuilt Guggenheim Museum. Such is Wright's daring that we can never tell which way he will leap tomorrow. We only know that he will land with both feet on the ground, fixing with the stare of a basilisk anyone who doubts his mission here on earth.

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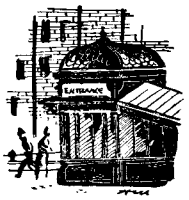
Gotham from a Tripod



"The Columbia Historical Portrait of New York," by John A. Kouwenhoven *(Doubleday. 550 pp. $21), is a large and handsome album illustrating three hundred years of life in New York, N. Y. Lloyd Morris, who reviews it below, last year published a prose history of the city, "Incredible New York."*

By Lloyd Morris

JOHN A. KOUWENHOVEN'S handsome "Columbia Historical Portrait of New York" commemorates two anniversaries: the tricentennial of New York City celebrated this year and the bicentennial of Columbia University in 1954. It exemplifies an ancient art whose current revival is extremely significant. As the caves of France attest, pictorial history was man's earliest method of composing a record. Its present popularity seems to reflect the changes in attitude that have been brought about by developments in mass communication. The impact on our culture of tabloids, movies, radio, and television is eloquently demonstrated by this "literary" form in which the traditional relation of picture to text is reversed. Americans today enjoy greater leisure than ever before. Yet, as Francis Henry Taylor recently asserted, "We belong to a generation that has no time to read its Gibbon but will linger fascinated over a thousand images of history." However, it is not time that we lack, but desire; and the allegedly new art of the graphic historian adapts itself to this genuinely novel condition.

Mr. Kouwenhoven describes his portrait of New York as "an essay in graphic history." As he explains in his preface, it is "an attempt to interpret the evolution of the city in visual terms," but from a new standpoint. The book is composed of more than nine hundred pictures, dating from 1626 to last year. They have not been chosen for their factually documentary value, but for what they reveal about the dominant attitudes, interests, and preconceptions that prevailed at the time of their production. The evolution of man's consciousness of New York City is the book's essential subject. Mr. Kouwenhoven's purpose is to represent, as fully as possible, the changing ways in which pictorial artists have looked at the city and the fascinatingly different images of it that have resulted. The book opens with a brief pictorial introduction that vividly illustrates the rich implications which pictures are capable of yielding, and tactfully informs the reader how to study them most profitably. The pictures which form the body of the book are arranged in seven groups each of which, chronologically, deals with a distinctive era in the city's history. Across the tops of the pages Mr. Kouwenhoven has provided a suggestive running commentary on the era under survey. This, however, is less rewarding than the long captions which accompany the individual pictures, and which furnish both the historical data and the technical information that explain their particular significance. Mr. Kouwenhoven's consistent interest—which he contrives to make the reader share—is the nature of the artist's response to his subject. What interests guided his selection, and what factors determined the character of his picture? The answers to these questions involve a complex of elements that range from current social attitudes and aspirations to the technical methods of reproduction available at the time. Mr. Kouwenhoven's illuminating discussion of them in his captions gives the book a distinction and value far greater than those of the usual pictorial survey. His portrait of New York, which records the physical changes that have overtaken the city and accounts for the impersonal forces that have continuously transformed it, also deals with the day-to-day life of New Yorkers during three centuries. Here are represented, and described, the kinds of residences they have inhabited, the conditions under which they have worked, the recreations they have enjoyed, their mores and manners, their grievances and hopes—and in this respect the book is important.

It is, certainly, the finest collection of New York pictures that has been assembled since I. N. Phelps Stokes published the first volume of his monumental "Iconography of Manhattan Island" almost forty years ago. Nearly one-half of them were obtained from the magnificent pictorial collections of the Museum of the City of New York, an exemplary institution which deserves the loyal support of all New Yorkers who love their city, and which should be visited by all non-residents who wish enlightenment about the American metropolis. To a better understanding of the "glorious and absurd, melodramatic and workaday" place that is New York the "Columbia Historical Portrait" makes a real contribution.

—From "The Columbia Historical Portrait of New York."

Mrs. George Gould's pearls were contemporaries of Avenue B's onions.

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Jingle Jangle Jungle

"Broadway Heartbeat: Memoirs of a Press Agent," by Bernard Sobel *(Hermitage House. 352 pp. $3.50), and* ***"Sardi's: The Story of a Famous Restaurant," by Vincent Sardi and Richard Gehman*** *(Henry Holt. 244 pp. $3), are two new books about the world whose Mecca is Shubert Alley. Our reviewer, Lee Rogow, covers that scene for several newspapers and magazines.*

By Lee Rogow

THE Lord knows there must be other businesses than the theatre which cause men to love and celebrate their calling! The diamond-cutter who tapped the Jonkers stone and caused it to split along its cleavage plane studied the rough lump for a year and then gambled a million uninsured dollars on his hand and eye. His name is Kaplan and he is unknown. But in the next several years there will be a hundred memoirs of show business lives which will recall how Carroll Channing stopped the show when she sang "Diamonds Are a Girl's Best Friend."

These memoirs will be written by composers, playwrights, directors. They will be composed by (or in cases of near illiteracy, composed for) actors, dancers, electricians. One such volume has already been produced by a hat-check girl in a restaurant on Forty-fourth St. This very season we have a book from a press agent (Bernard Sobel's "Memoirs of a Press Agent") and another by the owner of that same restaurant ("Sardi's: The Story of a Famous Restaurant," by Vincent Sardi and Richard Gehman).

Sobel, once the press representative for Ziegfeld, and Sardi, retired owner of the famous theatrical fuel stop which bears his name, have more in common than they may know. Both operated on the fringe of that twelve-block universe of ancient playhouses. As a press agent Sobel was chiefly concerned with feeding egos; Sardi, the restaurateur, with supplying fare for simpler and less devouring appetites. Both write with the certain knowledge that their world is the best of all possible. Even sportswriters, notorious for describing preliminary fights in terms of the Fall of Troy, have in recent years introduced a certain jovial cynicism into their reporting. But Irwin Shaw's preface to "The Assassin" is one of the few pieces which dares to suggest that the theatre is not the most colorful, fulfilling, exciting business in the *Yellow Book*.

The standard theatrical memoir usually records the first infection with the show-business virus sometime in the period of the first pair of long pants. Sobel jumped the gun on this a bit. He was still in knickerbockers when he was exposed to a one-ring circus in Lafayette, Ind., and saw what he felt to be a "terrestrial paradise." From there his pathway led to Chicago, Purdue University, and then New York.

Sobel's most interesting chapters record his experiences as publicist for Earl Carroll and Ziegfeld. These frank passages give us a behind-the-scenes glimpse of a kind of manager who has now vanished from the Broadway scene. Ziegfeld in his day was an Emperor of Entertainment. Lavishly flinging about other people's money, he indulged his passion for display in all its forms, especially the female. He owned four Rolls Royces, a castle, and a yacht, and he died owing the newsboy at the corner of Fifty-fifth Street and Sixth Avenue eighteen hundred dolars. (This was at a time when papers cost a penny.) Mixed in with his other characteristics was a touch of megalomania. He flogged his press agent verbially in five-hundred-word telegrams which Sobel reproduces in the book. He wanted space and more space, and he got himself a private wire into Sobel's bedroom to make sure his press agent worked hard at getting it.

Out of this extravagance of energy and taste came an opulent tradition in the theatre. Headdresses grew seven feet tall, mechanical elephants trundled across stage, pearls were strewn about like lentils, all for the enrichment of a spectacle entitled "The Wedding of the Desert and the Nile." This may not have been art, but it was a noteworthy contribution to American finance and society in that it provided the lushest, plushest showcase for girls ever devised.

The chemical affinity between princes and pretties has caused consternation in the royal houses ever since the days of Nell Gwynn, but the Follies girls had a unique opportunity to become the Dubarrys and the Pompadours of their time. Many a bundle of fluff from the hinterlands found herself being blandished by millionaires. Some became the arm decorations of gangsters, for the Rod and Gun Club was then moving into the theatre as well as into laundries, dry-cleaning stores, and artichoke parlors. Sobel, founder and mentor of the Ziegfeld Girls Club, reports that some of the kids were ill-equipped for life in this limelight; their careers frequently ended in degradation and despair.

As a memoir "Broadway Heartbeat" is most interesting when it recreates the excitement of the Ziegfeld era. For the rest, it provides additional evidence that few people in the theatre have written interestingly about themselves. Eleanor Ruggles in "Prince of Players" and Robert Lewis Taylor in "W.C. Fields" have proved that theatrical lives can make fine books if handled by experienced authors. Sobel, for all his frankness, has not been able to make his own life come alive in print.

VINCENT SARDI, untrained as an author, called in writer Richard Gehman as amanuensis. Gehman asserts in an introductory note that the restaurant-owner submitted a great pile of handwritten sheets which supplied the heart of this volume, but there is no doubt that a professional hand helped organize and polish this pleasant little record of a successful theatrical restaurant.

There is no single place in New York which has such authentic atmosphere of living theatre. By the way, the food is good too, as you will discover if you thread your way through the score of private recipes included in this book. One note of warning, however, is in order. Approach this banquet hall and its treasures with caution. The air of the restaurant, the sauce on the broccoli are impregnated with the virus of theatre. Breathe it, taste it and you are lost. Forever you will be enthralled by that jingle-jangle jungle called theatre. In drafty playhouses you will inhale the dust of Shubert's unbeaten carpets, in impossible lobbies you will burn holes in the costumes of strange ladies with intermission cigarettes, you will refer to Elia Kazan as "Gadge," you will possibly put your money in a musical comedy, and most assuredly you will write, twenty or thirty years from now, a theatrical memoir.

If your volume is as crowded with familiar names and show titles as are Sobel's and Sardi's you can put me down for a copy right now. Once upon a time, in Philadelphia, I saw a dress rehearsal of the original production of "Pal Joey," and nothing else has looked the same to me since.

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Shepherd of Fantasies

"Father Divine: Holy Husband," by Sara Harris, with the assistance of Harriet Crittenden *(Doubleday. 320 pp. $3.95), traces the rise of George Baker, Baltimore gardener, to spiritual leadership of hundreds of thousands of Negroes and whites. Ted Poston, our reviewer, is on the reportorial staff of* The New York Post.

By Ted Poston

IN ITS 1936 post-election edition, *The New York Times* carried a front-page two-column story which began: "The polls in Harlem, usually the scene of mass demonstrations on election day, were virtually deserted yesterday because of an order issued by Father Divine commanding his followers not to vote."

Flanking this front-page feature were two running news stories—a recapitulation of the total vote which showed that the Harlem precincts had rolled up the largest ballot in history, and an overall general story which mentioned that several Harlem polling places had to be kept open beyond closing hours to accommodate the large crowds still standing in line. This "which-column-of-the-*Times*-do-you-read" performance illustrates the curious ability of this little Messiah to impose on otherwise rational people the myth of his own influence and invincibility over the realities of the true situation. The incident, for which the newspaper later apologized rather shamefacedly, is brought to mind by the publication of "Father Divine: Holy Husband," the latest and by far the most intimately detailed story of the little chocolate charlatan whom thousands upon thousands hail as God.

Sara Harris, the author of the book, is a researcher and novelist who spent more than two years in and out of Divine "Heavens" gathering her material. She stresses that she was never a Divinite, and her critical and ofttimes dispassionate approach to her subject seems to bear her out.

In precise detail—only occasionally marred by sweeping generalizations—Miss Harris traces the rise of George Baker, an almost illiterate fifty-cents-a-day Baltimore gardener, to his present eminence as "God" of an almost unbelievable cult with "Heavens" not only across America but in many other civilized countries of the world. She shows how Baker, a jackleg preacher and Sunday-school teacher in his spare time, worked under other cultists like Bishop Saint John the Vine Hickerson, Sam ("Father Jehovah") Morris, and others; how he studied the weaknesses as well as the strength of their movements, and calmly appropriated those parts which would eventually make his own movement impregnable. She unearths the details of his early but little-known sojourn in Brooklyn as a mystic and employment-agency operator; his broadened and better-known operations in Sayville, L. I. (where a prejudiced judge accommodatingly dropped dead after sentencing him to jail as a nuisance); his coming of age in Harlem, where he outdrew other equally flamboyant cult leaders, and finally his flight to Philadelphia, his present "beloved Mecca."

And through this one learns how the Rev. Major J. Divine, born George Baker, can speak with an element of truth—for once in his life—when he says of his tens of thousands of followers, among whom are many white doctors, engineers, teachers, and nurses: "I am their life's substance! I am their energy and ambition. They recognize my deity as that which was in the imaginary heaven, and if they can only get a word with me, they feel like they are in heaven."

But there are times when Miss Harris, like *The Times,* gets confused by the myth. Generalizing about Harlem, for instance, she intimates that Divine was not only the most successful of a number of bizarre cult leaders there, but that he was really the economic savior and spiritual leader of practically the whole community during the Depression.

Too, there is an almost Florian Slappey or Amos an' Andy treatment of his Negro followers, as contrasted with a strange gentleness and sincere effort to understand or explain his white followers. This well may anger the diminutive cultist, for—as Miss Harris amply proves—Father Divine is an implacable foe of segregation. And one of the real achievements of his strange career has been his ability to wipe out racial lines in his movement.

Despite these and other faults, this new book on Father Divine is the best and most revealing published so far. It doesn't have the polish of A. J. Liebling's sophisticated series in *The New Yorker*. The writing is, at times, clumsy. But it does furnish an inside glimpse of the day-to-day operations of this fantastic movement which no outsider before has ever been able to gain. It answers many of the questions repeatedly raised by one of the strangest sociological phenomena of our times.

Miss Harris explains quite plausibly how Divine really owns nothing, not even his clothing, and yet owns everything in one of the richest mass movements in the world. (But her explanation won't help the Internal Revenue Bureau in its still vain effort to stick Father on an income-tax rap. She makes convincing the continuing virginity of Divine's twenty-six-year-old blonde wife, and reveals the abysmal egotism and innate cruelty of this little man who enjoys the personal and real love of more people than probably any other American.

But Miss Harris is on shaky ground when she speculates that there will be mass suicides among his Negro followers when Father Divine finally dies. (The white followers, she believes, will recover from their illusions or transfer to other movements.) She might well have done more research on Elder Warren K. Robinson (not Robertson), a Divine predecessor who was the "Eternal God" of a "Never Die" cult. The bearded, six-foot-six prophet of eternal life on earth, who was credited with receiving at least $750,000 a year from the earnings of his followers, died suddenly in 1931—while still taking credit for causing the stock-market crash and the resulting Depression. His movement disintegrated rapidly, and there was no evidence that any of his all-Negro worshipers chose to follow him violently into death.

—United Press.

F. D.—"a prejudiced judge dropped dead."

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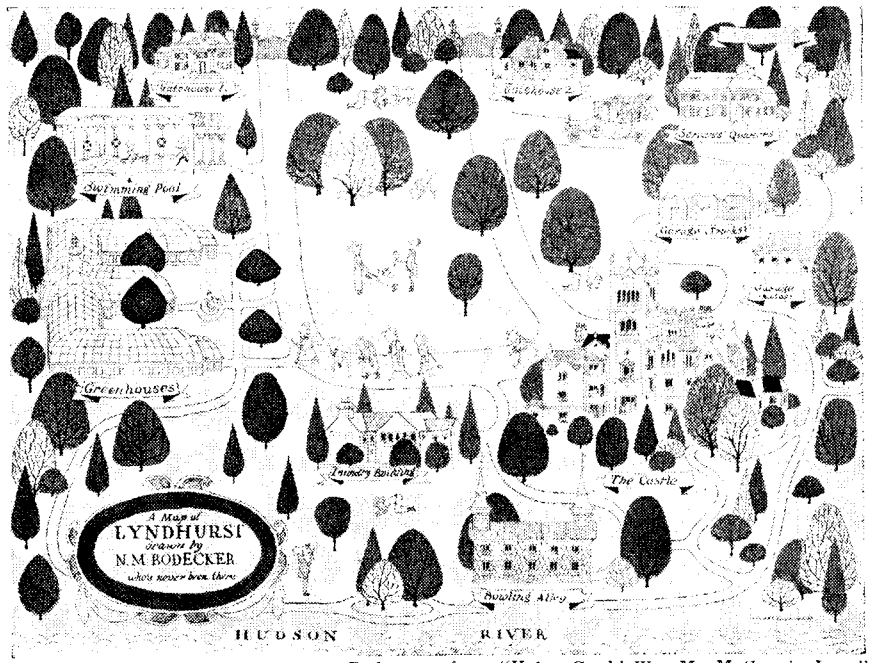

—*Endpapers from "Helen Gould Was My Mother-in-Law."*

Life with American Royalty

"Helen Gould Was My Mother-in-Law," by Celeste Andrews Seton, as told to Clark Andrews *(Thomas Y. Crowell. 277 pp. $4), contains the reminiscences of a woman who married into a family that amassed more than a billion dollars building railroads and such. Helen Beal Woodward, our reviewer, is the author of "The Bold Women," a recently published collection of biographical sketches.*

By Helen Beal Woodward

WHO was Jay Gould? Hazily reviewing our sophomore history, we remember the scandals of the Grant Administration. Phrases come to mind: "corner in gold," "Black Friday." Whether Jay Gould grew rich on furs or railroads or ferryboats, how many could say positively, offhand? But the foggiest scholar associates the name with graft and riches —or at least with riches.

In "Helen Gould Was My Mother-in-Law" Jay Gould has been dead for a long time. The young folks are dimly aware that "Grandpa" had the reputation of a rascal. They have read somewhere that he and Vanderbilt and Astor "swindled the Indians, hacked down the forests, built the railroads, mined the gold" but they are not sure which special sins or accomplishments were Grandpa's, and they are not really very interested. The important thing is that Grandpa was rich. His millions built the Fifth Avenue mansion, the castle on the Hudson, and the Catskills country house, and they are still supporting the countless benefactions of his eldest daughter, Helen.

Too old at her marriage to bear children of her own, Helen Gould Shepard adopted four five-year-olds from an orphan home. One of her wards, Louis Seton, grew up to marry Celeste Andrews, and this book is Mrs. Seton's account of her engagement and early married life. The title suggests that the story is about Mrs. Seton's mother-in-law, and so it is, but it is even more about Mrs. Seton's mother-in-law's father's gold. As the first paragraph of the foreword reminds us, Jay Gould "amassed one of the largest fortunes in the United States . . . over a billion dollars" and the book sets out to tell us how it feels to be around that much money. We learn, for example, that Celeste upon her first visit to the Hudson estate mistook for the main building what proved to be the gatekeeper's lodge; that her bedroom telephone was equipped with a row of buttons linking her with such outposts as the greenhouse, the bowling alley, and the yacht landing; and that the indoor swimming pool was so huge it required the full-time services of a lifeguard in a rowboat.

The *Ladies' Home Journal*, which published excerpts of "Helen Gould Was My Mother-In-Law," has given us in the past such glimpses of royalty or the American equivalent of royalty as "Crawfie's" annals of "The Little Princesses," the memoirs of Princess Ileana of Rumania, Consuelo Vanderbilt's "The Glitter and the Gold," and the first instalments of an autobiography by ex-Queen Narriman of Egypt. Helen Gould Shepard's story clearly contains the same basic ingredient.

BUT where "The Glitter and the Gold" spoke of the upper classes in tones of quiet disillusionment, "Helen Gould" is girlish and gay. The actual scribe of Mrs. Seton's reminiscences, according to the jacket, was her writer-brother, Clark Andrews, but the style is a clever young matron's airy prattle. Mrs. Shepard does not walk; for page after page she "toddles." When the Shepard children study French the things that happen to the language "shouldn't have happened to a French poodle!" People do double-takes, just like the movies. Celeste asks Louis where his parents met, and he says in a train wreck. "In a what?" Celeste wants to know, and he tells her again, patiently. Mrs. Seton had the material for a good article on "The Most Unforgettable Character I Ever Met," but the distribution of her material over 278 pages has called for the folding in of a lot of beaten egg white and the inclusion of such random items as a church bulletin and the directions for knitting a two-piece boucle suit with raglan sleeves.

Read for what it is, however, a series of anecdotes without literary pretensions, "Helen Gould" has moments of real charm and a disarming air of innocent merriment. The book includes eight pages of nostalgic family photographs, but there are chapters—notably the one about the picnic on the golf course, at card tables laid with Wedgewood plates and Georgian silver—which cry out for illustrations by Mary Petty. Mrs. Shepard's arbitrary golf game recalls the croquet played in "Alice in Wonderland," and "Plan of Battle," the chapter in which the Shepard family girds itself grimly for the annual village flower show, is the high comic point of the book.

As for Mrs. Shepard—bird-watcher, gifted gardener, dedicated foe of nicotine and alcohol—she comes through serenely, a lovable, exasperating little domestic tyrant. We know her so well at the end that we can guess what her comment would have been on this book (which she would not have read):

"How sweet!"

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S. F. Madam

"Mammy Pleasant," by Helen Holdredge *(G. P. Putnam's Sons. 311 pp. $4.50), is the biography of an octoroon who became San Francisco's most successful bordello-keeper and a power in the social and business life of the city. Herbert Asbury, who reviews it below, is the author of "The Barbary Coast," "The French Quarter," and other books about America's checkered past.*

By Herbert Asbury

SAN FRANCISCO has always been noted for its colorful characters, but it is doubtful if even that marvelous city has ever produced another as bizarre as Mary Ellen Pleasant, an octoroon who, though born a slave in Georgia, passed as white until, as she grew older, her skin darkened and her features coarsened, so that there was no longer any doubt about her Negro blood. As Mammy Pleasant she has become one of San Francisco's legendary figures. Whether she was saint or sinner has long been debated, but the question is definitely settled in Helen Holdredge's fine book, "Mammy Pleasant." Mrs. Holdredge is the first writer to have access to Mammy Pleasant's journals and private papers, and to the diary kept by one of her protegés, Teresa Percy Bell; she has written in great and satisfying detail the first full-length account of the incredible career of this extraordinary woman.

From Mrs. Holdredge's pages emerges clearly a unique two-sided character. One side shows a dedicated woman who in her early years did a great deal for her own people: she actively supported the Underground Railway before and during the Civil War, and she assumed responsibility for more than a hundred Negroes who had come to San Francisco and found life pretty difficult; she got them jobs, and supported them when work was not to be found. The other side displays a money-mad conniver of remarkable versatility, a murderer, a blackmailer, an extortionist, a pander, a dealer in illegitimate children, a financial and business genius, a friend and intimate of bankers and politicians, and a voodoo queen who had been tutored by the famous Marie Laveau of New Orleans. Mammy Pleasant killed at least three persons who interfered with her complicated schemes.

On the domestic side Mammy Pleasant was a brilliant cook; she first attracted attention by auctioning her services on the wharf within an hour after her arrival in San Francisco, and she gained a foothold in the city through the excellence of the meals served at her boardinghouses, among the most profitable of her many enterprises. Her house at No. 920 Washington Street was for many years one of the finest eating places in San Francisco, frequented by the leading men of the city. But another of her houses, Geneva Cottage, bore a different sort of reputation. The Cottage was not open to the public; Mammy Pleasant used it to entertain her rich clients at sumptuous dinner parties, and to display for their inspection beautiful white and quadroon girls whom she had taken under her wing, outfitted with handsome wardrobes, and trained to appear in polite society. She managed to place many of these young women as wives or mistresses of wealthy men. One of her protegés was Sarah Althea Hill, whose suit to establish herself as the wife of William Sharon is one of the famous cases in California jurisprudence. Another was Teresa Percy, a weak-willed young girl who finally stiffened her backbone and forced a banker to marry her.

By judiciously exercising her diverse gifts, Mammy Pleasant in time became the "whipmaster" of San Francisco; she was immune to the law, she controlled finances and politics, and she exercised enormous influence over many of the city's most eminent citizens. She often boasted that she "held the key to every closet in town with a skeleton in it." As Mrs. Holdredge puts it, "She knew just which dowager in San Francisco had arrived masquerading as the wife of the man she accompanied; which woman had had an illegitimate baby before marriage; she knew the men living under assumed names, was aware of the records of those who were remittance men, those who had absconded with money from their home towns, those who had committed murders, and those who had deserted their families elsewhere."

Within a dozen years Mammy Pleasant had accumulated a great body of knowledge, all of which meant money in the bank. At one time her personal fortune exceeded $15,000,000, but bad luck overtook her in her late years, and when she died in January 1904 she was almost ninety years old and broke.

The Two Waldorfs

THE old Waldorf-Astoria, where the Empire State Building now stands, was, as everyone knows, a remarkably fine hotel, loved by many, and remembered fondly today.

The new Waldorf-Astoria, bigger and shinier, at Park Avenue and Fiftieth Street, above the New York Central tracks, also has its devotees, and it has much to be said in its favor, though the Old Guard still views it with something less than maudlin enthusiasm. It has been the scene of international conferences; Grover Whalen almost invariably chooses it for his fine dinners to welcome notables to New York; its vast and varied dining halls can take care of baking contests, truckmen's conventions, and meetings of small groups of fancy eaters; it has been the home of such diverse persons as Herbert Hoover, Mr. and Mrs. Henry Luce, the Duke and Duchess of Windsor, and Charles (Lucky) Luciano.

In a somewhat burbling volume, **"Confessions of a Grand Hotel"** (Henry Holt, $3.95), Horace Sutton attempts to present a sort of history, or portrait, of both hotels with the principal emphasis on the monster new Waldorf. Why he uses the word "Confessions" in his title is a mystery; there is little in the story that has not already been long a matter of public record, and much fascinating and relevant material has been left out.

Much of the book is devoted to the strange and almost insurmountable problems of making such a whale of a hotel (built during the Depression) not only pay its way but fit into the shifting tastes of the times. The result has been curious: to some the Waldorf-Astoria is only a mixture of salon society and the few remaining vestigial traces of the real thing. To others it has touches of Madison Square Garden, Coney Island, and any pretty good barroom. But make no mistake—the hotel can do things right when it wants to. The boss, Joseph Binns, is apparently a man of much ability; the much publicized Rene Black and Claude Philippe have a noble touch with wines and foods and arrangements. Mr. Sutton discusses these functionaries, and others, including even the army of house dicks, with vast enthusiasm.

Mr. Sutton says that the hotel under Hilton shows a yearly profit of a million dollars. A little explanation of just how this was accomplished would have been instructive. But the author is vague on many points, and inaccurate on others. For example, he refers to the famous gambler Canfield twice as "Caulfield."

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The Genius of Terror

"The Secret History of Stalin's Crimes," by Alexander Orlov *(Random House. 366 pp. $4.75), is an account of the purges by which Stalin consolidated his personal power in Russia between 1934 and 1939, written by a man who observed them at close range. Below it is reviewed by Professor Sidney Harcave of Harpur College of the State University of New York, author of "Russia: A History."*

By Sidney Harcave

IN RECENT years, more than a dozen writers have tried their hands at interpreting the Great Soviet Purge, which began shortly after the assassination of Kirov in 1934 and came to an end in the first months of 1939. Although their conclusions have ranged from the fantastic (sunspots influenced Soviet politics) to the credulous (the purge victims were guilty as charged), the most popular one has been that the purge was a frame-up pure and simple, engineered by Stalin for the purpose of consolidating his personal power. This is the one which Alexander Orlov accepts and elaborates in the most detailed account yet to see print.

In "The Secret History of Stalin's Crimes" Orlov begins with the causes of the purge as he sees them. Stalin used the young Nikolaev as an unwitting tool in the murder of Kirov. Then, having removed a potential rival and an actual trouble-maker, he initiated the wholesale liquidation of the Old Bolsheviks, who, loyal though they might be, remembered the pre-Stalin days and in many cases had dared to disagree with him. They had to go, but first they had to justify Stalin's acts by publicly damning themselves as traitors. The revelation of how the condemned were forced to knot their own nooses provides the chief and most interesting part of Orlov's narrative. Through it he discloses a near-infallible Soviet technique of cruelty involving third-degree methods, false promises, threats against families, agents provocateurs, and appeals to "reasons of state." Those to whom guilt was imputed had not only to sign confessions but also to act out their roles at the trials. And, throughout it all, in the shadows of the arena stood Stalin, an unsavory twentieth-century Moloch, gratifying his thirst with liquor, falsifying his stature with elevator shoes, indulging his prurience with pornographic drawings imported from the West.

The account is so well sustained by extensive evidence and intimate minutiae that it readily invites conviction. Orlov, an old NKVD hand, vouches for every statement. And the editors of *Life*, who first published portions of the work, vouch for Orlov's credentials. He was in Russia until 1936, saw the depositions of many of the accused, and heard directly from his colleagues the details which he records. During the next two years, when he was in Spain serving the Soviet Government until he decided to break with it, he was carefully briefed by visiting NKVDers. In short, he is a qualified narrator.

ACCEPTANCE of the author's qualifications, however, does not require complete acceptance of his version of the events. One may even accept his facts and yet question his interpretation of them. Orlov's evidence is for the most part second-hand and cannot, by the very nature of things, be corroborated; to accept it without question would be an act of faith. Second-hand evidence can be very tricky. Orlov, for example, states that Walter Krivitsky (author of "In Stalin's Secret Service") was the NKVD Resident in Holland in the summer of 1937; Krivitsky himself declares that he was then chief of Soviet Military Intelligence in Western Europe. And while Krivitsky pictures Orlov as the brutal NKVD chief in Spain, Orlov identifies himself as a Politburo-appointed adviser on counterintelligence to the Spanish Republic. Even when the two cite the same source they sometimes disagree. Discrepancies still more serious than these become evident through a comparison of Orlov's version of the purge with that of another official with access to inner Party records, A. Avtorkhanov. The trial record itself contradicts Orlov in at least one case: whereas he describes Bukharin as slavishly playing the part of complete guilt, the record shows him engaged in a rather impudently defensive game of cat-and-mouse with prosecutor Vishinsky. It may be that Orlov's account is the most accurate of all; yet some caution is indicated.

Despite everything, "The Secret History of Stalin's Crimes" sharpens our concept of the Soviet police state. It lifts the innermost of the many Soviet veils; and, if the view is not altogether clear, it is at least real enough to be terrifying.

—*Sovfoto.*

An engineer reads Vishinsky's summation at the close of the 1938 purge-trials to a group of Moscow workers.

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Men Under the Red Stain

"Russian Assignment," by Leslie C. Stevens *(Little, Brown. 568 pp. $5.75), reports the experiences in the USSR of an American admiral who prepared himself his whole life for diplomatic service in that country. Bertram D. Wolfe, who reviews it here, is the author of "Three Who Made a Revolution" and other works on Russia.*

By Bertram D. Wolfe

LESLIE STEVENS was a flying admiral, a sailor of the skies who worried about keeping his wings; he advised the Navy on aircraft carriers, experimented with landing an airplane on a rigid aircraft, and served with the Joint Chiefs of Staff. Yet all his life, from his midshipman days, he was fascinated with Russia and prepared himself for an eventual Russian assignment. He must have been a midshipman at Annapolis when the Russian Revolution of 1917 first captured the imagination of men. He picked up his first Russian grammar in 1922 and began his lifelong tussle (for Americans it is a lifelong tussle) with the intricacies of the language.

When the United States and the Soviet Union first established diplomatic relations in the early Thirties he was told that he was likely to be sent to Moscow as naval attaché. He continued preparing himself but did not get the appointment until 1947. Probably the United States has never sent to Moscow one better prepared or more determined to sense, feel, penetrate, and understand the age-old Russia and the new Russia than Vice Admiral Leslie C. Stevens.

The report he makes in "Russian Assignment" has a ripeness and warmth and sensitivity about it that could not be achieved in any other way than by a lifetime of intellectual preparation. Admiral Stevens's prior reading and speaking knowledge of the language swiftly translated itself into an ability to understand spoken speech, to engage in conversation with guides and servants who were assigned to spy on him, with people encountered on walks through Moscow, motor trips to the limits set by the NKVD, journeys to the provinces, train and plane trips to the frontier, which he crossed every three months for a spell of flying in order to keep his wings. His only slightly edited diary records questions asked of him by officials and questions he asked, arguments he gave and arguments he got, confidences poured into his ears by chance encounters in bars where he went to drink the flat and sweetish Russian beer, observations and conversations on hunting and fishing trips along the Volga, journeys into the Caucasus and Siberia. He records his reading and thinking, his waking reveries and some of his dreams, adventures in the world of books and legends and in the bookstalls where he hunted for the hard-to-come-by books of another century or the last-but-one official version that had just been banned and pulped in favor of a newer version to fit the latest Party line.

"Russian Assignment" is not primarily political, though necessarily the total state which seeks to politicalize everything forces upon the author a great deal of political estimating of his experiences and the experiences of those he comes into contact with. It is a curiously old-fashioned book of a traveller of an earlier day into a land which has produced so many fascinating travel books, but whose masters are so bent on arranging only guided tours for carefully selected entrants with observations and conclusions arranged in advance. They tried to regulate Admiral Stevens's opportunities and observations, too, but what with his rich curiosity, his command of the language, his lifelong preparation, he proved a hard man to regulate. We get more of the Russian people and the Russian soul than we do of politics, we get the feel of the landscape, the seasons, the changing moods of ordinary Russians, the folk tales and superstitions, the arts and crafts, including witchcraft, the vagaries of bureaucracy, how to behave towards one's ubiquitous "shadow," how effective a Russian sweater girl can be and how modest when bathing, as is fairly common in Russian streams, in the nude. We get the broad horizons, the dull skies, and the feel of rain.

Yet the political picture slowly emerges too, and emerges the more powerfully because it develops, so to speak, of itself. Servants disappear because they have been too decent or too frank; men and women get in trouble because they have been too friendly with a foreigner; members

—By Vera Drashevsky, for "Russian Assignment."

of the foreign colony and natives are framed up before our eyes. Having felt the ubiquitous blight of total statism, Admiral Stevens decides that even the welfare state is fraught with danger to the values he cherishes.

ONE symbolic episode will serve to illustrate how this side of the book develops. On his first May Day in Russia the Admiral remains standing for six hours though the other military personnel leave after the military show, because he is genuinely interested in the civilian parade and "it seemed desirable that the Russians should know that this was so." But on the third May Day he writes: "Having come at last to realize that nothing one does short of becoming one of them can affect the basic Soviet attitude towards foreigners, I left after a couple of hours, before the parade ended."

No traveler with an official mission ever came more conscientiously equipped and with a greater good will to understand the Russian people and the Soviet system. When he left the good will and determination to understand were undiminished, but what had become enormously strengthened was the feeling that an attempt to "apply decency" to the Russians had forced upon him the conclusion that a clear distinction must be made between the Russian people and the Soviet regime, that this great people was worthy of a better regime than the one that had conquered and was tormenting it, and that, "as surely as light follows darkness, the problems created in a decent people by the forced maintenance of power will somehow in the end destroy that power."

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The Dark Land Stirs

"Struggle for Africa," by Vernon Bartlett *(Frederick A. Praeger. 246 pp. $3.95) is an introduction to a vast and complex continent in brief compass. Emory Ross, our reviewer, was for many years secretary of the Africa Committee, Division of Foreign Missions of the National Council of Churches of Christ in the U.S.A., and is the author of "Out of Africa" and other books.*

By Emory Ross

FOR Africa's sake and the world's today, it is urgent that many more people in many countries should get to know more about Africans, Africa, and what's doing there. Vernon Bartlett aims at that need. He early says that his "Struggle for Africa" is not a book for the expert. This is true. But it is a book done by an expert in conveying information and judgments.

But he was faced with a hard fact. A 246-page introduction to all Africa is too little for too much. Something must be skimped. Africa has some forty political territories. No two in the past century have had common political, economic, cultural, spiritual experiences and developments. Six pages for each couldn't do the job.

So the most space goes to British areas and to the Union. With his background, this is a reasonable choice. Former London *Times* correspondent, twelve years in Parliament, member of numbers of British diplomatic and United Nations missions, he best knows British and Commonwealth backgrounds, histories, policies. But a non-Britisher, for a different reason, might have made the same choice. It is in British and Union territories that there is the greatest diversity of current and significant happenings in Africa.

Mr. Bartlett's dealing with the Union is excellent. This reviewer has not seen better in such brevity. He sketches the whole complex of major factors which all five of the Union's cultural groups face hemmed in together. He feels there is little difference in long-range objectives between the Nationalist and the United parties. They both want permanent white supremacy. The "Nats" say so and want to push on though economically *apartheid* is impossible. The difference between the parties is largely one of timing and approach.

"The Hollanders," he writes, "were not like the men who have gone at different times to North America in search of greater political or religious freedom. They had left Europe before they could be caught in the flood of angry and humane political opinion which produced . . . the French Revolution and the British campaign for the abolition of slavery. . . . Most of the Boers [in the Great Trek of 1835] . . . were driven onward not by a desire to spread new ideas, but rather to escape from them . . ."

And later: "An indication of the tough stubbornness of the Afrikaner may be the fact that his language is one of the very few languages with a double negative—'Do not smoke not.' Even Russian has not this emphatic way of saying 'No.' Nor has the Dutch . . ."

"Tanganyika is the most stimulating country in Africa." This may surprise readers who have heard little of this former German East Africa. Florida is partly responsible for its stimulating qualities. Sixty sisal plants surviving out of the 1,000 taken by the German Dr. Hindorf from Florida are now producing 180,000 tons of the territory's most valuable export. He doesn't mention Canadian Dr. Williamson's tremendous diamond fields, but his story is vivid of the Chagga and their Kilimanjaro Native Cooperative Union and their $3,500,000 (local value) annual coffee crop.

This and the Sukumaland Federation in Tanganyika and the Gezira (Sudan Plantations Syndicate) development of five million acres for cotton on the Nile are well described, and are among the outstanding development schemes in all of Africa, in which Africans and Governments have together taken their irreplaceable shares. Clear lessons for "Point IV" type work can be learned from them.

MR. BARTLETT's treatment of non-British Africa seems rather less penetrating and accurate. It is not clear from the text how much time he spent there. In referring to a 1950 £20 million gross profit of one of the large Congo companies he remarks, ". . . they can afford to attract African workers by offers of very favorable conditions." Congo's pioneering in enlightened labor policies began in the 1920's when profits were small indeed. If good labor policies depended only on profits, De Beers should probably lead in Africa. They declared a 200% dividend in 1951, and had something like a 400% profit in 1952.

Mr. Bartlett speaks well of Christian missions but makes two just observations: that the divisions among Christians are extremely baffling and repugnant to Africans, and that "the best efforts of the best missionaries have been handicapped by the other Europeans who introduced various habits that are not easily reconciled with Christian purity, tolerance, and brotherly love."

"Struggle for Africa" is a good book, clear and interesting to read, and full of windows into Africa. It gives a striking picture of the diversity, complexity, uncertainty, fear, hate, and hope which characterize so much of Africa today. Africans, Europeans, Indians, all might echo the sign Bartlett saw on the rear window of a Takoradi taxi: "It is so hard to be a gentleman."

Until the Solitary Thrush

By Gerhard Friedrich

UNTIL the solitary thrush, the bird
Of inward omen in the scarlet trees,
Gives its consent and with its magic word
Commands the nightmare forest to unfreeze,
There will be crucial years without a spring,
Though March and April blossomed all around.
With an unseasonal Decembering
Must we be shaken, not to be unbound
Until the consecrated thrush who dwells
In the heart's thicket, in that sacred wood,
Sounds its bright signal, and the signal spells
The first great eulogy—that they are good.
Then strangest palpitations shall agree,
Merged in one marvelous diastole.

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A Balkan Eminence

"The Case of Cardinal Aloysius Stepinac," by Richard Pattee *(Bruce. 499 pp. $5.50), is a defense of the Metropolitan of Croatia against the charges leveled against him by the Government of Titoist Yugoslavia. Leigh White, who reviews it here, served as a correspondent in Yugoslavia and is the author of "Balkan Caesar: Tito Versus Stalin."*

By Leigh White

HUNDREDS of priests and prelates of both confessions have been assaulted, tortured, imprisoned, and executed in Titoist Yugoslavia. Many have suffered greater indignities than Archbishop, now Cardinal, Stepinac, but none have withstood their torment with greater dignity and courage. The continued internment of Cardinal Stepinac hangs like an albatross around Tito's neck. Repeatedly he has offered to free the Cardinal on condition that he leave Yugoslavia forever. And just as repeatedly the obdurate Cardinal has refused to accept Tito's offer on the ground that only the Pope has the right to relieve him of his duties and that until he does he will remain, in jail or under house arrest, the Metropolitan of Croatia.

Richard Pattee, a dispassionate Catholic writer, provides us in "The Case of Cardinal Aloysius Stepinac" with the brief that the Cardinal's defense attorneys were not allowed to prepare at the time he was so summarily convicted in 1946 of being an "enemy of the people." After reading the seventy-seven documents appended in substantiation of Mr. Pattee's carefully reasoned argument few unbiased persons of whatever faith will be able to doubt, if they ever did, that the Cardinal was legally innocent of the preposterous crimes of which he was accused. But was he also morally innocent of the charge that he condoned the admitted crimes of the Catholic fanatics who fought to separate Croatia from Serbia during the Italo-German occupation?

This, as Mr. Pattee admits, is a much more difficult question to answer. He makes no effort to deny that forced conversions were the order of the day in Ante Pavelic's "Free Croatia." Nor does he attempt to minimize the fact that the Ustashists murdered, imprisoned, and deported untold thousands of hapless souls whose only offense was that they were not practising Catholics. Without defending such barbarism, Mr. Pattee explains it on the valid ground that it was not so much religious persecution as it was unreasoning hatred engendered by civil war. The only dividing line between embattled Serbs and Croats, after all, was their religion. Communicants of the Orthodox confession were Serbs and therefore enemies of "Free Croatia"; communicants of the Roman Catholic confession were Croats and therefore enemies of "Greater Serbia." The Chetniks and the Ustashists were both guilty of atrocities, but many of them were actually inspired by Communists eager to divide and rule.

—United Press.

Cardinal Stepinac—"lifelong separatist."

The Cardinal, a lifelong Croatian separatist, could hardly have been expected to oppose the existence of "Free Croatia" even though it had come into being as a direct result of the Italo-German invasion. That he opposed forced conversions and repeatedly protested against the excesses of the Ustashists is abundantly clear from the documents that Mr. Pattee has here assembled. It is equally clear that he protested just as frequently against the excesses of the Germans and the Italians and that he saved the lives of countless Serbs, Poles, Jews, and other victims of Fascist oppression. Given the circumstances, Mr. Pattee concludes, there was not much more that he could have done. Probably not, unless he were a saint, and who are we, who are not saints ourselves, to judge?

In what is otherwise a temperate analysis of the origins of the Serbo-Croation civil war Mr. Pattee commits the error of attempting to blame the Chetniks for the outbreak of hostilities. In so doing he finds it necessary to cite some very dubious evidence indeed. Except for this one lapse, however, his book is remarkably free of the bias that so often impairs the value of a work of special pleading.

Epic of Confusion

"The China Tangle," by Herbert Feis *(Princeton University Press. 445 pp. $6), is a scholar's attempt to untangle the complicated story of our relationship with China during World War II up to the time of the Marshall Mission. Our reviewer, Lindsay Rogers, is professor of public law at Columbia University.*

By Lindsay Rogers

IN ITS REPORT last year on the Institute of Pacific Relations the McCarran Committee made much of the fact that a small group of persons, who had knowledge of China and shared a rosy view of the Chinese Communists, wrote about its problems and reviewed each other's books. "The IPR stalwarts constituted for the American reading public during those years a virtual screening and censorship board with respect to books on the Far East and the Pacific." Neither Herbert Feis, author of "The China Tangle," nor this reviewer is in this category. Before our present efforts we were amateurs on China.

Mr. Feis comes to his task after careful—one can almost say definitive—studies of our wartime policies toward Franco's Spain and of the diplomacy leading to Pearl Harbor. The former had a large measure of success. The latter did not avert war, but it was an efficient instrument in support of what at the time the Government and public opinion considered our interests to be. The fall of China to the Communists was a catastrophe. Could it have been prevented? Mr. Feis does not say, but leaves "to the hour of more confident judgment the argument over what was done right and what was done wrong, who is to be praised, and who is to be blamed."

The reader who endeavors to make up his own mind will have before him a story that is skilfully and interestingly told but that stops when General George C. Marshall went to China in December 1945 with instructions to endeavor to have the "major political elements in the country"—that is, the Communists—given "a fair and effective representation in the Chinese National Government." Was this a mistake? Should we have backed only Chiang Kai-shek? Or had the Soviet Union already changed its course, and were the Communists then so strong that they were bound to succeed unless American armies fought for Chiang, an undertaking which American public opinion would not have

(Continued on page 42)

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The Saturday Review

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Prophets of Doom

IT IS a commonplace of this moment in time to affirm that we are living in greater danger and fear than in any other period in recent history. "The chroniclers of disaster," to use Henry Miller's phrase, have been determined to prove to the rest of us that we are doomed to participate in the progressive degeneration of the human spirit and to become victims of the neuroses which they have depicted with relentless misanthropy. But several of our younger writers who won some measure of fame with their war novels a few years ago are now forced to recognize that their latest contributions to contemporary literature were for the most part failures. The public is the final arbiter. And the decision of the people has gone against these young writers and the themes they have accepted as necessary to our understanding of contemporary life and modern society.

We have had enough of characters who are correctly described by Van Wyck Brooks as "generally corrupt, often depraved, alcoholics, homosexuals, morons, and incestuous children." Their creators revealed not only a hatred of mankind, but a determination to prove that life was not worth living. At first the books of these writers and a few of their plays found a wide audience, understandably eager to be shocked by anything new that seemed terrifying and perhaps slightly obscene.

It could not, of course, last! That many wrote with talent and virtuosity was not enough, for the conception that life is unendurable must be untenable in a society that is not on the [illegible] It was for this reason, for example, that Tennessee Williams's latest play, his elaborately staged "Camino Real," failed. By and large, people failed to respond to an exhibition of degradation and the use of flesh and blood as symbols of the corruption of the human mind and soul. The observer who was not distracted by Mr. Williams's ingenuity said to himself, "This is too much; it is not true, and it is not in the least amusing."

The problem faced by these and other writers today is a serious one, for it involves their future. If a play does not immediately fill the house and continue to do so for at least a fortnight it is thrown out of the theatre; if a novel meets with a bad press and fails to sell from five to ten thousand copies the author may have a good deal of difficulty in persuading his publisher to give him a large enough advance to permit him to escape perhaps from this barbarous country to lodgings in Paris or Rome.

Since we are discussing writers of unusual ability, whose prose is often felicitous, whose plots are, to say the least, original, the problem of what is to become of them is obvious and alarming. We cannot afford to lose any of them since we have too few novelists and playwrights who are equally talented. To ask a foundation or any group of wealthy and cultured citizens to support them would be difficult to manage. To plead that their sensitive reactions to the grim realities of the postwar world may have been inevitable, or that they should be aided while they continue to attempt to prove that mankind in general, and especially Americans, are abominable and doomed, would be absurd. Several of these creative men and women are now escaping from their present dilemma by plunging into symbolism, a tempting device which requires the utmost ingenuity. The artist has thrived on it for a long time; but in order to be successful in fiction it must have a hidden meaning, or meanings, that can be fathomed by a reasonably intelligent reader, a riddle within a riddle, perhaps, or something that stands for or represents something else. The author's characters, however symbolic, must behave in a manner which, given their temperament, background, and what we are allowed to know of them, seems to be sensible, or at least possible.

There is grave doubt whether there will be enough purchasers of symbolic novels to make the venture profitable, considering the price of new novels today and the expected lack of support from the millions of readers of paperbound fiction who will doubtless be allergic to symbolism on any plane.

FAILING in this method of escape it is conceivable that most of these capable writers may be compelled to change their tunes. The reader may ask how a writer who has proclaimed his lack of faith in almost every aspect of life and who regards human beings with derision, aversion, and contempt can alter his convicions. But an artist cannot indefinitely separate himself from an audience. And the audience feels hideously uncomfortable to be forced always to see corruption beneath beauty, and lust and madness beneath love. It is certainly terrifying to live in fear and doubt, and intolerable at last not to know the virtues as well as the vices of one's own country. Nothing in life stands still or remains fixed and sure, except the revelations of great genius, and few of the outward aspects of change move faster than fashions in clothing, art, and literature. Politics and economics have their part in altering popular opinions. Today it is less reasonable to believe that the Western world is inevitably and rapidly plunging into an abyss than it was five years ago. With the rise of faith and hope the prophets of doom are themselves doomed unless they are willing to view its gigantic struggle to escape in a more sober light.

—H. S.

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LETTERS TO THE EDITOR

MISSING CHICAGO FLOWERS

"The Flowering of Chicago" [*SR* Oct. 10] is certainly a rich and rewarding subject, though I am disposed to think that "Decline and Fall" would be the most appropriate sub-title for a book on the past of that Western metropolis. It happens that the writer of these lines is justified in saying apropos the story, "All of it I have seen, part of it I have been." I was a friend and for some time an associate of Edgar Lee Masters in Darrow's law office, and as a resident of Hull House for twenty years I enjoyed the privilege of making the acquaintance and cultivating the friendship of Harriet Monroe, Carl Sandberg, Francis Hackett, and others discussed by Emmett Dedmon.

I wish to call attention to some of the *missing* flowers—or links—in the story. Doubtless the book from which Mr. Dedmon's article was drawn doesn't overlook or neglect them, but not everybody will read the book. When I arrived in Chicago early in 1896 social and literary reform was already in the air, and it had several centers—Hull House, under Jane Addams; the Little Room, presided over by a committee of progressive artists, architects, authors, musicians, journalists, and cultured men of affairs; the Renaissance Society, and the Chicago Literary Club. In one or more of these centers you met and heard Henry B. Fuller, the then leading Chicago novelist, Hamlin Garland, John McCutcheon, famous cartoonist, Finley Peter Dunne, the humorist, satirist, and creator of the unforgettable philosopher Dooley, Paul Shorey, eminent professor of Greek, and Robert Herrick, both of the University of Chicago, Burt Leston Taylor, columnist, and Fanny Bloomfield-Zeisler, famous pianist.

At these centers we discussed in lively fashion Tolstoy, Fabian Socialism, the Single Tax, Henry James, surrealism, and other such topics. The Little Room held its meetings Friday afternoons, right after the concert of the Chicago Symphony Orchestra, and some of the soloists at these concerts were often taken to the Little Room for tea and cakes, as well as for introductions to noted figures in the intellectual and artistic life of the city.

Fabulous Chicago, I recall, was neither vain nor boastful. There was considerable talk among the writers of the desirability of "breaking into the Eastern magazines." Most of the radicals suffered, indeed, from an inferiority complex.

VICTOR S. YARROS.

La Jolla, Calif.

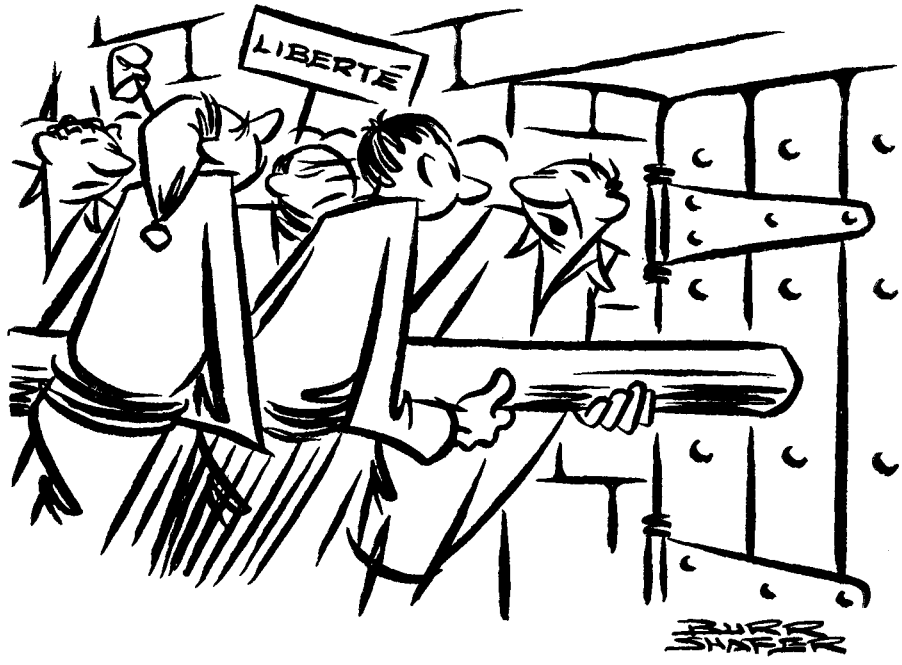
MAN ABOVE ALL

WITH MOST OF Seymour St. John's guest editorial [*SR* Oct. 10] I am in absolute accord. But I must take an absolute exception to one of his statements: "The placement of man or state at the core of the universe results in a paralyzing mass selfishness."

"State," perhaps, yes; but not "man." It is precisely we humanists, rationalists, call us what you will, who do place man perhaps not at "the core of the universe" (an unfortunately ambiguous phrase) but at the core of social life and civilization, who have done most to accept Mr. St. John's challenge and to defend his "fifth freedom." Freedom—any freedom—is not served by appealing to outworn absolutes, whether you call them eternal law or God.

MIRIAM ALLEN DEFORD.

San Francisco, Calif.



THROUGH HISTORY WITH J. WESLEY SMITH

"Maybe we're liberating too many prisons. Last night I had six chickens stolen."

TOO MUCH DOGMA

MR. CHALMERS hails the ribbing which Albert Lynd [*SR* Sept. 26] has given Educationdom and its language, pedagese. Then Mr. Chalmers puts forth the statement that men are not single but double in their nature. What kind of "ese" is this? Can he prove that human nature is double any more than Mr. Dewey and his followers can prove it is single or than Dr. Freud proved, according to some, it is triple?

Mr. Ahrens then comes gallantly to the educators' defense with the plea that, after all, classroom education has not changed fundamentally in the last fifty years!

As a reader who enjoyed both articles and agreed with many points in each one, I would like to protest the spirit in which both the attack and the defense were made. Our children will not profit from teaching based on these kinds of traditionalism, either dogmatic and humanistic, or pragmatic and static. Surely these eminent educators do not have to rely on such unsupported (and unsupportable) arguments!

JEAN MOE.

Syracuse, N. Y.

AHRENS APPLAUDED

MAURICE R. AHRENS'S review of Albert Lynd and the stories of the constructive efforts for the improvement of education should help the Lynds, Bestors, Chalmerses, and Hutchinses emerge from the nineteenth century.

WM. CLARK TROW.

Ann Arbor, Mich.

ENDURING PLEASURE

CHARLES FRANKEL'S discussion of the current state of affairs in the world of theophilosophy is certainly the most cogent, perceptive, and coherent statement on the matter which I have seen [*SR* Sept. 5].

The article was beautifully written and dealt with the subject to a "just right" degree. It is highly suggestive of many conclusions and lines of thought which it did not actually deal with; within the literal framework of his writing Mr. Frankel went as far as he could without becoming too scholastic and technical; yet he went far enough to cover the subject completely and with a depth I have rarely seen—even in texts. "Seeing Things in Double Focus" will be an enduring pleasure in my own and others' intellectual lives.

JAMES A. VAN SANT.

Camp Chaffee, Ark.

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Lord Nimmo's First Struggles

Joyce Cary's "Except the Lord" *(Harper. 276 pp. $3.50), is the self-told story of the boyhood and youth of Chester Nimmo, whose rise to political power in Britain was told by his wife in Mr. Cary's earlier novel "Prisoner of Grace."*

By Harrison Smith

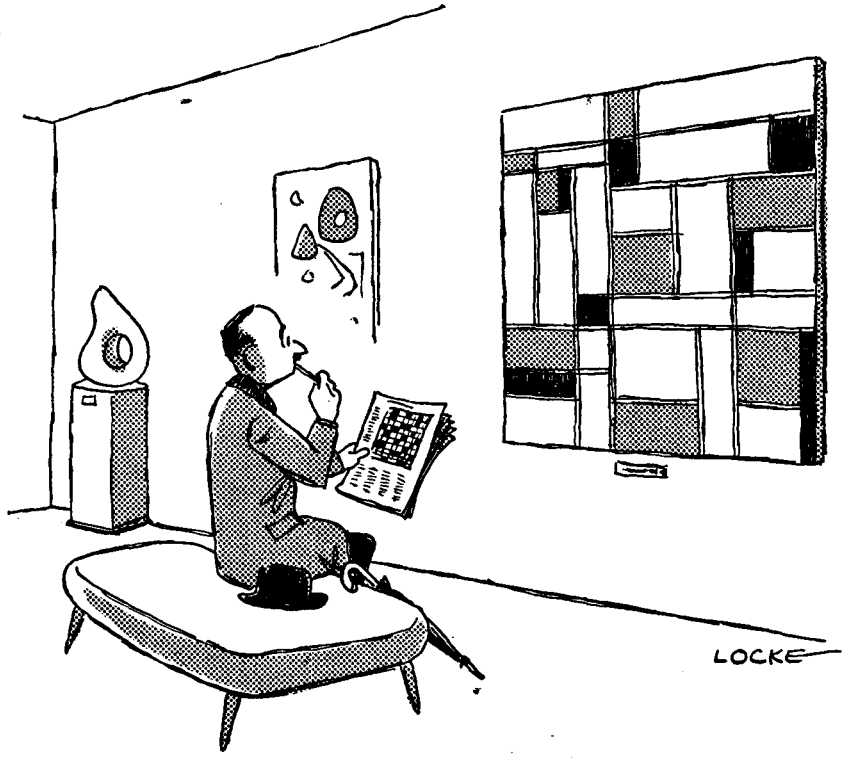
THAT Joyce Cary is one of the most vital and engaging writers in England today has been proved by nine of his novels published in rapid succession in this country. He has a way of creating characters with so much enthusiasm for life, whether they are young or old, arrant sinners or self-professed saints, that they cannot be polished off in a single book but reappear again and again with undiminished vigor. To his readers it is like meeting with delight or apprehension an old acquaintance who has been lost to sight or who was presumed to be dead. You say to yourself, "Why, there's that awful (or wonderful) woman again; I wonder what she is up to now? I ran into her in 'The Horse's Mouth' and 'Herself Surprised'."

Aside from its own merits, Mr. Cary's latest novel, "Except the Lord," takes the reader back to last year's "Prisoner of Grace," the story of what happened last century to a young girl of good family who was seduced by her cousin and childhood companion and then married a young man from a desperately poor family with a talent for preaching and making revolutionary speeches. Mrs. Chester Nimmo is one of the most delightful of Mr. Cary's extensive gallery of remarkable and illusive women. Her logical mind could see nothing wrong with presenting her possessive and uxorious husband with two illegitimate children; but on the other hand she despised and often hated him for his ruthless climb to political power by using the newly-born labor movement and every oratorical trick in the arsenal of an unscrupulous demagogue. Nimmo became a leader of the Liberal Party; and when it finally met with complete disaster he was made a peer of the realm. During her long life with him she saw clearly that her husband's slogans and noble battle cries bred nothing but new and more cunning, hypocritical despots, better organized murder, and a popular nationalism drunk with conceit. After closing the novel the reader can no longer believe that nineteenth-century England was gentle and charming. Lord Nimmo remains in retrospect a dangerous, unscrupulous, if fascinating scoundrel.

Joyce Cary is a kindly man who views the misdeeds of his characters with tolerant sympathy. Perhaps he felt that in "Prisoner of Grace" he had been too harsh with Chester Nimmo, for in "Except the Lord" he tells the story of his early life in his own words, and in this manner presents an astonishingly different man. Before he married he was bankrupt of faith and hope; he had joined the labor movement and had tried to form a farmer's union in his own village which resulted in an attack on his life. Later he went to London and met the first of the rising labor leaders, revolutionists at heart perhaps, in every way unscrupulous men. They needed a young man whose desperately poor childhood had taught him to hate class privilege of any kind, and especially they needed his talents as rabble-rouser and his extraordinary confidence that the Lord was always with him.

The plot in which he was involved was no less than to bring all the workers of the kingdom together, then to call a general strike that must end the society of privilege in England and the world. They used Chester as a tool in the plan for a dockers's strike; and when they needed a scapegoat they threw him out.

The reader must decide for himself whether Chester Nimmo was the complete hypocrite his wife believed him to be, or simply an ambitious man who could believe anything if he could get the Lord into it. There is no doubt that he married her for her money and that he loved her in his own ruthless way, though he would never admit that two of their three children had been produced by her lover. "Sex to Nimmo," she had said, in "Prisoner of Grace," "was the joy of the Lord. All Chester's feelings seemed to run into each other; his religion stirred up his politics, and both of them stirred up his affections and his imagination, and his imagination kept everybody else in perpetual turmoil." It was a generous estimate of one of the most intriguing and stimulating characters in modern fiction. In the opinion of this reader Mr. Cary has let the old man off too easily.



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New Chicago Cantos

James T. Farrell's "The Face of Time" *(Vanguard Press. 366 pp. $3.75), records the early childhood of Danny O'Neill, a story continued in the four volumes about him previously published.*

By Nelson Algren

THIS reader recalls one long-gone summer on Chicago's Southside he devoted to tracking The Treacherous Hun. (Keeping one eye peeled for The Barbarous Turk as well.) Our bayonets were shaven sunflower stalks, our grenades paper-wrapped slops filled from garbage cans. And one day one of us fastened a rusty wire to an empty tomato tin, pulled it through a fence, and hooked it onto a grapefruit can: the field telephone had been invented at last. By lying prostrate one could now communicate code to the courier on the other side of the fence and still stay out of the line of fire.

The accurate ear and the retentive memory of such a writer as James T. Farrell constitute a kind of literary field-telephone, a two-party line possessing the double advantage of getting a message down straight without getting smacked in the teeth with a hatful of slops. A method based on the judicious non-com's understanding that if you can keep from getting hit by anything long enough you'll still be around when the war is won.

Where the field-telephone school, of which Farrell is the most prolific protagonist, succeeds is in its photographic fidelity. Where it fails is in affording that convulsive sense of life we discover in a Conrad, a Poe, a Stephen Crane, or a Scott Fitzgerald.

Such a method derives from belief, as John W. Aldridge observed in a recent review, "in the efficacy of sheer horizontally accumulated detail to produce a convincing picture of reality. Its traditional literary form is the saga . . . its traditional technique garrulity. Its traditional goal not literature but the reproduction of life . . . It assumes a mechanical universe . . . and a static view of human behavior." To which might be added that it declines to share emotionally in the lives it records. Infected as younger writers are today by the current passion for caution, the reportorial method affords detachment from those reported which makes a major virtue of stenography. By replacing the complexity and the pain of the living experience with the painless process of taking notes later to be dictated one evades the greater risk. "Why was I identified with the very objects of my horror and compassion?" Fitzgerald cried out at the end.

James T. Farrell—"nothing faked."

The present saga is easily the best written of Farrell's many novels. There is nothing faked here; every line of dialogue rings true. He no longer writes, "Lillian lugubriously sighed." If the book takes a deal of ploughing to get through, it is still worth the ploughing—though it could have been cut in half without losing a thing.

The picture of Tom O'Flaherty wondering how he came to be an old man dying in the darkness with a hot water bag wrapped in a towel on his stomach is completely convincing. His grandson, Danny O'Neill, Danny's aunts Louise and Margaret, and his grandmother are drawn distinctly and reported solidly.

Yet this reader still clings to the old-fashioned notion that a novelist to warrant the name is obliged to go deeper and farther than the journalist. "It is in the impartial practice of life if anywhere," Conrad wrote of the artist, "that the promise of perfection for his art can be found. Let him mature the strength of his imagination among the things of the earth."

Courage at Sea

"The Undaunted," by John Harris *(William Sloane Assoc. 249 pp. $3), observes World War II through the eyes of members of the British Air-Sea Rescue Service.*

By Merle Miller

JOHN HARRIS is not as mature a novelist as James Gould Cozzens; he is not so fully in command of his material; he does not know the complexities of the British Air-Sea Rescue Service quite as well as Cozzens knew that sprawling wartime air base in Florida, but "The Undaunted" is nevertheless nearly as good as "Guard of Honor." It comes close enough to what is undeniably the best novel so far written about the Second World War to be a kind of minor miracle.

"The Undaunted" may suffer from a few disadvantages so far as achieving immediate popularity is concerned. There are none of the long, dull passages so familiar in most American war novels, the kind that a good many fools and middle-aged spinsters admire because, since such writing is uninteresting, they feel sure it must be worthy. There is not, so far as I can discover, a single obscenity in the book, not even a misspelled one. There is an administrative officer who is a damn fool, and there is an enlisted man who is a lazy letch, but most of the commissioned personnel seem to have reasonably normal, even pre-Kinseyian, sexual experiences, and except for a single unfaithful wife who never appears on the scene the women the men in Mr. Harris's novel left back home do not go completely berserk just because their husbands are away. Now, if Mr. Harris's novel can overcome these admirable handicaps, if it can stand on its own as what it is, an absolutely fresh, a thoroughly engaging, an unquestionably exciting story, it will find an audience. I hope it does.

Mr. Harris, who has had the usual preparation for novel-writing—he has been everything from a coal-heaver to a journalist and is now a youthful thirty-six—has written two other novels, neither of which was published here; he has created his third in the manner of a man settling down to a lifetime of writing.

He opens his story on an English air base shortly after a Hudson has been downed in the Pacific. From there on in, in a series of short, inflammable episodes, Mr. Harris tells us what happens to four men on a rubber dinghy, to those in a rescue

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plane, and to others on a high-speed launch also on the rescue mission. We meet a group captain who wants to fly again but knows he never can and makes the most of it; we are introduced to a VIP who, instead of being a fool, turns out, in his own quiet way, to be a man of courage and inner resources; there is a grocer who, because he deserves it, is saved from a court martial; there is a tiny man who loves the service and the uniform that goes with it but is not as a result a besodden lout; we even spend some time with a young, smooth-faced medic who does not die heroically though meaninglessly.

In the end we have become acquainted with a varied group of Englishmen as well as one first-rate Canadian, and we have learned a good deal about rescue at sea, but mostly we have for a time shared the experiences of a number of men who, although anxious to live, are not unwilling to die. Mr. Harris's book can be read in a couple of hours, and no one who begins it will bear interruption.

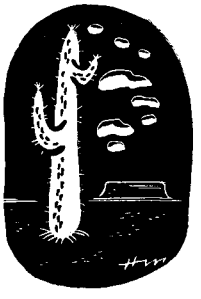
Claim of Old Spain

"The Time of the Gringo," by Elliott Arnold *(Alfred A. Knopf. 613 pp. $4.95), is a romantic adventure story of the Santa Fe territory in the decade before its annexation to the United States.*

By Seth Agnew

OUT of the colorful history of old Santa Fe in the decade immediately preceding the annexation of New Mexico by the United States in 1846, Elliott Arnold has fashioned a tale of Ruritanian derring-do. In "The Time of the Gringo" he really has two stories: one, a fictional account of the eight-year dictatorship of Don Manuel Armijo, last governor of the old Mexican province; the other, a romance of a young aristocrat and of his rise as a real leader of his people.

Since 1821, when Mexico became independent of Spain and trade with the United States was legalized, the fabulously profitable Santa Fe trade had flourished. The Yankees, the gringos, led caravans out of Missouri along the Cimarron to San Miguel and Santa Fe for five- and six-fold returns on their investment. Santa Fe, as the capital of the province, not only shared in the profits of this trade but also regulated the customs levies upon it—and it was a clumsy politician indeed who could not divert some of this wealth to his own pockets.



Mr. Arnold takes up his story in 1837 when Armijo organized the revolution which eventually, after much bloodshed and cruelty and barbarism, put him into the Palace of Governors. Unscrupulous, treacherous, corrupt, scheming, Armijo extended his tyranny over the whole province. He feared the Indians and peons at home; he feared and hated the aristocrats—the *ricos*—with whom he had allied himself and who had helped him to power; he feared the gringos although it was the wealth which their trade had brought to Santa Fe which kept him, with one hiatus of his own making, in power to the end.

Ironically, so runs Mr. Arnold's story, it was one of the ricos, Don Esquipulas Caballero, who helped bring about the end. As a young ensign in the presidial guard, Esquipulas was an early supporter of Armijo and played a role in the uprising of 1837. He remained loyal—though his loyalty was unrewarded—as Armijo's hold tightened; he tried to overlook the cruelty and the treachery which characterized the governor's rule; he tried to excuse the debauchery and extravagant luxury of the social life of the Palace. Armijo accepted and despised the loyalty, but he continued to use the young aristocrat to his own ends. He even arranged Equipulas's marriage to the lovely Soledad Abreu, hoping that as the bride of his follower she would be willing to give him access to her bedroom. At last, however, Equipulas came to see Armijo as he was and to see the plight of New Mexico under his tyrannical rule. He gave up his life as an aristocrat and joined with the people, leading a guerilla force which did much to weaken Armijo's rule and to pave the way for Kearny's invading army.

Mr. Arnold tells his stories well, albeit at greater length than is really necessary. But he has also created a lively, colorful picture of a period in our history which has been seldom worked over by the historical novelists.

Fiction Notes

YOUNG BOY'S PROBLEMS: Many a reader will remember with affection and admiration John Burress's novel "Little Mule." They'll be happy to know that not only is Mr. Burress back at the stalls but also that the delightful hero of that first book reappears in the second, **"Apple on a Pear Tree"** (Vanguard, $3.50.). Jeff Singleton, aged eleven, has almost as many problems on his hands as the U.N. Security Council. There are the adjustments involved in living with an older brother and three sisters. And then there are the new adjustments, a one-armed stepfather, a new home (in Cedar Grove, Tennessee), and a baby. Young Jeff is finally "broken in" to his expanding world but the process is not accomplished without hurt and tears and the hate and love contradictoriness of a confused little boy. Mr. Burress's story (year: 1925) is characterized by humor, humanity, and credibility. It is literarily modest but worthy in every way of its happy predecessor. —CHARLES LEE.

SOUTH AFRICAN MELODRAMA: To a season of good African novels—I am thinking of those by Alan Paton and Nadine Gordimer—Daphne Rooke's **"Ratoons"** (clothbound, Houghton Mifflin, $2; paper-bound, Ballantine Books, 35¢) can add very little weight. Its value may best be measured by a swift glance at the plot. Helen Angus, a girl of sixteen, is pregnant by her lover, who leaves to fight in the Boer War. Her mother, too, is pregnant, and bears a puny child. John Angus, the father, is a violent and lustful man. He is making advances to a native girl when Helen interferes, initiating a quarrel. Her mother rises out of her sick bed in fright, and dies. John beats his daughter Helen so that she has a premature birth. He beats her afterward, until she falls upon the puny baby, his own, and it dies. Now John claims Helen's child as his own. This boy, Nicky, grows up to be handsome, arrogant, destructive, setting fire to the sugar-cane plantations. Nicky goes off to the war, is declared missing in action, and John takes to drink and dope and pursuing Helen when she attempts to care for him. He dies finally of a stroke. There is more of the same—fire, rains, passions, all in lurid technicolor. Ratoons are new shoots of cane, but they don't get much chance in this story. —NATHAN ROTHMAN.

TIMELESS HISTORICAL: Ruth Moore couldn't write a bad novel if she tried. She is too competent a storyteller. The plot of her latest, **"A Fair Wind**

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Home" (Morrow, $3.50), is neat, the characters believable and living, the style as sharp and flavorful as in all Moore novels. This is another chronicle of her famous Ellis family of Maine, and relates how they happened to move there from "The Flowage," a swamp near Boston. The matriarch, Lizabeth, as hard a woman to live with as we ever hope to meet, encounters a pirate while trying to return the plunder her dissolute son stole from him. Said son throws her out of the house, whereupon she marries again—at forty-two—a nice, gay, kindly Irishman who deserves better, accompanies him to the Down East coast country, where her worthy son has already preceded her, and starts to raise another family.

Miss Moore's publishers tell us that this is "her first historical novel." She herself explains, in a canny preface meant to be disarming, that she has chosen an imaginary landscape and an indefinite time. But her first scenes are laid near what she says is eighteenth-century Boston and they are curiously dissatisfying. The minute she leaves a place and a time she does not wish to cope with, and returns to the timelessness of Down East woods and swamps and flooding rivers, is the minute when her novel begins to get good, and from there on it is very good indeed. It is a temptation here to express the hope that she will leave the writing of historical novels to the historically minded. It is more tempting to explore the idea that she may be a pioneer in a new method of telling stories that must happen in the past. A season or so back LeGrand Cannon's last book, "Look Home at Even," used the same method but with much greater success. He told a tale as seventeenth-century as anything out of Winthrop or Bradford, but he, too, used a minimum of historical color, specific events, and local scene. He was able to achieve the effect of the time he wished to write about with few of what Miss Moore calls "accessories," and he produced a splendid novel, based on the art of knowing what to leave out. In the last third of her book she approaches his success.

—Shirley Barker.

MISSISSIPPI BOYHOOD: Tired of iron men and iron curtains? Had your fill of psychiatrists, tough guys, visitors from Mars, and women from Kinsey? If so Reuben Davis's modest novel **"Shim"** (Bobbs-Merrill, $3) may come upon you with something of the pleasant surprise of birdsong in January.

Shim is a fourteen-year-old boy whose story is really a series of episodes about the people, animals, and

(*Continued on page* 56)

Just Published

MANY of the books described below, which cannot be reviewed in this issue because of limitations of space, will be given more extended treatment in forthcoming numbers.

ACCENTS ON OPERA. By Boris Goldovsky. Farrar, Straus & Young. $3.75. A relaxed discussion of opera—its techniques, anecdotes, history, etc.—by the m.c. of the Met's Saturday afternoon intermission program, "Opera News on the Air."

AGE OF SUSPICION. By James A. Wechsler. Random House. $3.75. Instigated, perhaps, by Mr. Wechsler's unpleasant experience with Senator McCarthy's investigating committee, this book tells in some detail the story of the author's political life—as a young Communist, his break with the Party, his ensuing jobs with the *Nation* and *PM*, and his present success as editor of *The New York Post*.

DANCERS OF BALI. By John Coast. G. P. Putnam's Sons. $4. An account of how the author, who settled in Bali with his wife after the last war, has fought for Javanese independence, and of how he finally managed to engineer last year's tour to this country of the Balinese dancers. Twenty-four pages of photographs.

DENIZENS OF THE DEEP. By Philip Wylie. Rinehart & Co. $3. Besides covering the land with brimstone over the last couple of decades, Mr. Wylie has been a devoted fisherman and the author of the Des and Crunch fish stories. This is a collection of his own experiences with deep-sea fishing.

EMETT'S DOMAIN: Trains, Trams, and Englishmen. By Rowland Emett. Harcourt, Brace & Co. $3.50. Mr. Emett, whose drawings have kept *Punch* in the swim for many years, has here brought together a generous helping of his work. He is, of course, the man who can draw trains bearing a remarkable resemblance to some of the finer Gothic cathedrals.

FESTIVALS OF THE JEWISH YEAR. By Theodor Gaster. William Sloane Assoc. $4. A study, in terms of their history, meanings, influences, and present forms, of the Jewish religious festivals.

A FLAME FOR DOUBTING THOMAS. By Richard Llewellyn. The Macmillan Co. $3.75. A novel, set in America, by the author of "How Green Was My Valley," which concerns a professor of history who quits his job and goes to work on an amusement pier to see how the other half comports itself.

FOLK ART OF EUROPE. Edited by Helmuth T. Bossert. Frederick A. Praeger. $17.50. A big, handsomely presented collection of pictures of Europe's folk art gathered by the author, who teaches at the University of Istanbul, from Europe's best folk collections. There are seventy-two color plates and sixteen half tones, showing some 1,500 examples of pottery, rugs, woodwork, etc.

FROM FISH TO PHILOSOPHER. By Homer W. Smith. Little, Brown & Co. $4. A history of the kidney—yes, the kidney—from amoeba to man, by the author of "Man and His Gods," who is also a Professor of Physiology at the New York University School of Medicine.

i: six nonlectures. By e. e. cummings. Harvard University Press. Regular Edition, $3; Limited Edition, $6.50. Six lectures delivered at Harvard last year by Mr. Cummings on the world, the machine, intuition, life against death, and liberal sprinklings of the wonderful blueeyed-buffalobill poetry that made him famous.

IN THE WORKSHOP OF THE REVOLUTION. By I. N. Steinberg. Rinehart & Co. $4. A recounting of the Russian Revolution, 1917-1921, by the man who was the Commissar of Justice of the first Soviet Government.

THE INTIMATE PROBLEMS OF WOMEN. By Henry B. Safford. Hawthorn Books. $3.95. A guide to the physical problems of women, intimate and otherwise, by a practising gynecologist. Some of the material ran first in the *Ladies' Home Journal*.

THE JOURNALS OF LEWIS AND CLARK. Edited by Bernard De Voto. Houghton Mifflin Co. $6.50. The journals of Meriwether Lewis and William Clark, who opened up the American Northwest in the very early 1800's, in somewhat abridged form. Most of the text has been taken from Clark.

LAST LEGS. By Steve Marriner. Marriner Publications. $4. A first novel, dedicated to the ladies, published by the author himself, after having been turned down numerous times by regular publishing houses. There is a postscript telling the history of the book, as well as a "key" to its contents.

LET'S KEEP CHRISTMAS. By Peter Marshall. McGraw-Hill Book Co. $2.50. A Christmas sermon, by the late Peter Marshall, which was first printed in *Look* magazine about a year ago.

LINCOLN MCKEEVER. By Eleazar Lipsky. Appleton-Century-Crofts. $3.50. A novel, by the author of "Kiss of Death" and "The People Against O'Hara," about a maverick lawyer who handled everything from lost causes to land grant cases in the territory of New Mexico.

THE MASK OF INNOCENCE. By François Mauriac. Translated by Gerard Hopkins. Farrar, Straus & Young. $3. A new novel of good versus evil in a small French town, centered on the village's abbé, by the winner of the Nobel Prize for literature in 1952.

THE MEN IN THE TROJAN HORSE. By Kurt Singer. Beacon Press. $3.50. A series of portraits of some of the modern world's most adept spies, ranging from such administrators as Allen Dulles to sneaker boys like Gerhart Eisler, Quisling, Otto Katz (who may have murdered Masaryk), Beria, and Germany's Admiral Canaris.

THE MIRACLE OF LANGUAGE. By Charlton Laird. The World Publishing Co. $4. A study of the English language, by a professor of linguistics at the University of Nevada.

MOUNT VERNON: The Story of a Shrine. By Gerald W. Johnson. Random House. $2.50. A short monograph dealing with the establishment of Washington's home as a national shrine, which movement got started in 1853 when a Potomac riverboat belle pointed out to a Southern gentleman the fact that the old manse was about to cave in.

THE OLD BATEAU: And Other Poems. By David McCord. Little, Brown & Co. $2.75. Mr. McCord, who could fill Ogden Nash's shoes would he move over, has here brought together a collection of some of his more serious poems, many of which deal with America, past and present.

REQUIEM FOR A REDHEAD. By Lindsay Hardy. Appleton-Century-Crofts. $3. Some whoop-te-doo about a hunt for an international criminal named Dumetrius.

THE RISE AND DECLINE OF LIBERALISM. By Thomas P. Neill. Bruce Publishing Co. $5. An informal history and study of the modern Western liberal movement, which the author believes is in serious decline—a decline which can lead nowhere except to totalitarianism.

THE RIVERS RAN EAST. By Colonel Leonard Clark. Funk & Wagnalls. $5. The memoirs of one of the world's most intrepid explorers. Herein are accounts of the author's discovery of the Seven Cities of Cibola in Brazil, the El Dorado territory, and his findings about oil, gold, natives, and valuable medications used in the Brazilian jungles. Photographs and maps.

THE ROD OF ANGER. By Derrick Nabarro. William Sloane Assocs. $3. Cloaks and daggers in Europe, wherein an ex-English agent tracks down an old friend who has left the Party and mysteriously disappeared. A first novel.

THE SIGN OF EROS. By Paul Bodin. G. P. Putnam's Sons. $3.50. A rambullient novel about a man, his wife, and his mistress. The setting is France.

SOFT SKIES OF FRANCE. By Samuel Chamberlain. Hastings House. $5. Mr. Chamberlain, who has been photographing New England since the Pilgrims arrived, has here brought together some 140 pictures of France, and has garnished them thoroughly with captions containing a little bit about everything Gallic.

A TREASURY OF EARLY CHRISTIANITY. Edited by Anne Fremantle. Viking Press. $6. A collection of little-known and hard-to-come-by writings that deal with all sides of the early Christian Church, through letters, essays, meditations, poetry, clarification of dogma, etc.

VAUDEVILLE: From the Honky-tonks to the Palace. By Joe Laurie, Jr. Henry Holt & Co. $5. A companion book to Laurie and Abel Green's "Show Biz," in which Laurie tells the story of vaudeville from the days when the Palace was heaven to today where its vestigial remains may be observed on your 17 x 17 almost any night of the week. —W. B.

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The Met's New "Faust"

By IRVING KOLODIN

ROLF GERARD is a man with an odd inversion of faculties which would be grounds for a medical examination were he not, withal, one of the leading scenic designers of the day. To put it briefly, he sees music and he hears color. In some circumstances this would be rated a confusion of foci which would disqualify him, for example, from admission to West Point or Annapolis. Fortunately, he elected to pursue the arts of peace rather than those of war, thus putting to profitable use his conviction that the atmosphere of the music should determine its visual presentation. He even goes so far as to contend that "Faust," being a romantic French opera by virtue of Gounod's music, should be set as French romantic rather than German post-Gothic. In no case pre-Goethic.

As a result of these unorthodox though highly logical contentions, the production of "Faust" which will initiate the Metropolitan's next season will be—in conception at least—decidedly at variance with those which have preceded it. As an instance of the *tempo escargot* at which artistic evolutions occur at the Metropolitan, it may be mentioned that the last new production there of "Faust" was designed by Josef Urban in 1917. The conductor was the robust, prime-of-life, forty-two-year-old Pierre Monteux.

The conductor of the current redesigning by Gerard, with Peter Brook as stage director, is the still robust but verging on venerable seventy-seven-year-old Pierre Monteux. The morale is that Gerard's conception better be good because, as it was said of Lincoln when he died, so it may be said of a Met production when it is born: "Now it belongs to the ages."

Surveying the prospects informally with Gerard—who has given sure evidence of his ability to cope with the Metropolitan problem in such notable accomplishments as his spacious "Don Carlo," his gay "Fledermaus," and his deft "Così," as well as the more debatable "Carmen" and "Aida"—one perceives a certain refreshing realism in his candidly abstract thinking. "I listen to the prelude," he says, "and I am filled with a sense of the French romantic spirit. It soars, it expands, it engulfs you with a sweet kind of poetry that is charming, but very unreal."

What about Goethe's Nuremberg, the pancake hats, and the beribboned knickers which have become as much a part of the Met's traditional "Faust" as the portly Marguerite and muscle-bound Méphistophélès? Gerard answered politely but firmly with another question: "Where is Nuremberg in the music?" he challenged. "Of course, it isn't. So there will be no pancake hats and no knickers, possibly even no spinning wheel, if the atmosphere of the 'Roi de Thule' ballade can be conveyed in some other way."

"Brook and I," he continued, "decided to listen to the whole thing, from records, like two people who had never seen 'Faust.' The outcome was a complete agreement that here was a work absolutely French, with the kind of romantic atmosphere that made people believe that Paganini was in league with the devil, and gave life on the operatic stage to the supernatural fantasies of E. T. A. Hoffmann as Offenbach set them. The ballet 'Giselle' comes out of this general period, and so many other things—Daumier, for example—in which the imagination plays with the real and the unreal. So we make Méphistophélès a kind of Cagliostro, with superhuman attributes—not a traditional Satan with horns, but someone who commands magic and trickery."

Here, of course, is the point at which fantasy must confront the requirements of reality, namely the circumstance that the Méphistophélès of this new conception of "Faust" is a palpable human being—not the slightest bit muscle-bound—named Nicola Rossi-Lemeni, who must be assumed to have a considerable interest in how this whole project works out. He is, after all, a world-famous artist staking his New York debut on this part.

HE WAS carrying an ivory headed aristocratic cane as the rehearsals progressed from diffusion through confusion to execution, which led to some questions. "It is my own, yes. I bought it in Florence in antique shop, for King Philip in 'Don Carlo.' Here in 'Kermesse Scene' is mostly prop, though I use it like baton to conduct chorus in 'Veau d'Or' music. But when trouble comes and my power is challenged," he said, whipping it in his hand, "it becomes a sword. See?" An authentic if hardly friendly relic, it was convincing to the extent of blending the appurtenances of a gentleman with the flashing sword skill of Valentin's assassin. And, as the great Princes of Darkness from Plançon to Journet, and De Reszke to Chaliapin, have insisted, Méphistophélès was a gentleman first and a bass-baritone second.

Sometimes even the composer himself has said something worth considering about the nature of the character he has created. Speaking of Belanqué, the Mephistophélès of the original production at the Opéra Comique in 1859 (it was not expanded into its present form with recitatives and elaborate ballets until ten years later), Gounod remarked: "He was an intelligent comedian, whose play, physique, and voice lent themselves admirably to this fantastic and Satanic personage." Too often the interpretative artist imports into Gounod's

Rolf Gerard and Peter Brook—"a refreshing realism in abstract thinking."

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"fantastic" characterization the sardonic and sinister elements much more appropriate to Arrigo Boito's "Mefistofele." As the late W. J. Henderson once wrote, "The arch fiend of Gounod is always operatic and always a gentleman—*un gallant homme.*"

The enterprising soul charged with seeing that these values retain their traditional relationship in the new plan of action is a medium-sized man with large glasses, most of whose hair had obviously been long since sacrificed on the altar of previous difficult assignments, not the least of which was the recent TV "King Lear" with Orson Welles. Mention Peter Brook to a well-indoctrinated opera fan and you evoke the image of an ogre who put on Strauss's "Salome" in London's Covent Garden in such style as to make the reviews required matter, even at cable rates, for the next day's *New York Times.* (Dali was the designer.)

Mildness, however, could have no more beguiling aspect than Brook presents to the interviewer. "There is nothing iconoclastic about this conception," he insists, referring to the realignment of time and the reassignment of place which puts this "Faust" on Gounod's side of the Rhine rather than Goethe's. "In fact, when it comes to staging opera the music is generally such an all-powerful element that you *have* to work with it. I did a 'Bohème' in London not long ago for which the perfect atmosphere was a reconstruction of the very first 'Bohème' ever staged. . . . We worked from glassplate photos that Puccini himself had taken of it. It was right in every atmospheric detail."

"Here," he said, waving toward the stage of the opera house, where set pieces were beginning to accumulate, "we think of 'Faust' as a series of vignettes seen through the French illustrations of the 1850's or thereabouts. In order to diminish the size of the Metropolitan's huge proscenium we use a forecurtain with an irregular sort of circular shape to frame the action. By using a scrim arrangement as the lights come up on Faust's study at the beginning, with a cloud illusion passing over it, we hope to give the impression that this is all something in the nature of a fantasy, the kind of romantic image that Gerard has been describing."

"Then," he went on to another line of thought, "there are the waltz rhythms that recur in the score, in the 'Kermesse' and of course the 'Jewel Song.' They are a key of another kind to the treatment that is indicated. And, finally, the kinds of relationships with Goethe's 'Faust,' which seemed important when Gounod wrote this opera, have greatly receded from us. What assures the continuing existence of the public's interest—which is to say, your interest and mine—is Gounod's music, and nothing else."

Considering that this was a score that was denounced as "tiresome" and "old-fashioned" seventy years ago when it served the same season-opening purpose, it would be hard to overrate its durability. And it should be a source of comfort that this agreement on the importance of musical values should be shared by the designer and director, for one has good reason to believe that Pierre Monteux will be conducting a French "Faust" from the pit, no matter what deviltry is occuring on stage. For the sake of the next generation, plus, of Metropolitan "Faust" viewers, one can only hope that the "human element" does not impede the planners from realizing the good sense in their plan.

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The Met Repertory on Records

By MAX DE SCHAUENSEE

THE new season of grand opera at Thirty-Ninth Street and Broadway is almost upon us, as the Metropolitan celebrates its seventieth anniversary (though only sixty-nine years of actual operatic activity) with a restudied, restaged performance of Gounod's "Faust." This is a nice and nostalgic gesture on the part of Rudolf Bing, for it was with "Faust" that the Metropolitan first opened its doors to an excited public, on October 22, 1883. This is all very well for the New Yorker, for the visitor to New York, for the tour cities, and for the nation as a whole on Saturday afternoons. But there are other places and other times, and the ways of having opera where and when the auditor wishes are more varied than ever before. With the advent five years ago of LP recording, the complete opera on records has become a commonplace. Not only are the staples of the operatic repertoire given much attention, but rarities such as "Un Giorno di Regno," "I Puritani," and "Francesca da Rimini" have been recorded, so that we now have the opportunity of hearing operas we might never have experienced otherwise. Twenty-one of the twenty-two operas included in the Metropolitan's repertoire for 1953-54 have been recorded (usually in several versions), and it is with these that I am concerned here.

"Faust," the season's opening gun, has been recorded by Columbia (SL-112) and by RCA Victor (LCT-6100). Neither performance is really satisfactory. Columbia's, which is a Metropolitan Opera production, is tonally the more resonant of the two, for RCA's is an LP transfer from 78 rpm, but Columbia's Fausto Cleva and his cast smack of routine. Sir Thomas Beecham, on RCA, breathes life into his forces, recruited from the Paris Opéra. Géori Boué has any amount of style and musicianship for the music of Marguerite, but an acidulous tone. On the other hand, Eleanor Steber's *pianissimi* are velvety in the Garden Scene. Do not despair, however; RCA will issue a new recording of "Faust," with much of the cast of the Met opening, come spring.

The other two new productions of the coming Metropolitan season are **"Tannhaüser"** and "The Barber of Seville." Urania has provided the only recording of **"Tannhaüser,"** employing the Munich Opera forces under the baton of Robert Heger for the purpose (Urania 211). Here you will find a idiomatic performance which makes its points while providing fine sound.

Rossini's ever young **"Barber"** rates three complete versions: by RCA Victor (LM-6104), Cetra (1211), and Columbia (EL-1). I would cast my lot for the bright, well-balanced Cetra performance, with Giuseppe Taddei an admirable Figaro and Giulietta Simionato an attractive Rosina. RCA Victor's Victoria de los Angeles seems a bit staid for this role, despite her beautifully controlled singing. Nicola Rossi-Lemeni's Basilio and the presence of Tullio Serafin as conductor are also reasons for serious consideration. Columbia's is a reissue on LP of its 1928 recording with the celebrated veteran Riccardo Stracciari a classic Figaro.

For the Mozart fan, who has been handsomely favored at the Met in recent years, the LP catalogue offers more than passable consolation for the stay-at-homes. RCA Victor (LCT-6102) and the Haydn Society (2031) supply contrasting performances of **"Don Giovanni."** The RCA set, recorded in 1936, is a precious musical legacy bequeathed to us by the late Fritz Busch and his Glyndebourne forces. Here we find a magnificently drilled cast, headed by John Brownlee, Ina Souez, and Baccaloni, and an overall attention to detail that is far from ordinary. To be sure, the sound cannot compare with that in the Haydn records, which were made fourteen years later, but conductor Hans Swarowsky is hardly the equal of Busch.

Glyndebourne is responsible also for a surpassing performance of **"Nozze di Figaro"** (RCA Victor LCT-6001), with Fritz Busch very much in control. This is successfully transferred to LP records, and it has been a treasured addition to the phonographic lives of numberless opera lovers. However, the vivid reproduction of the recent Columbia set (SL-122) is superior, and there is no denying the persuasive conducting of Von Karajan, or the fine singing of Jurinac, Seefried, and Schwarzkopf. Cetra offers but a fair version (1219), well conducted by Previtale.

The three recordings of **"Così fan tutte"** pose the question as to whether you prefer your Mozart in Italian or English. Columbia's fine version is a Metropolitan Opera production, and presents Steber, Thebom, Peters, Tucker, Guarrera, and Alvary in the English translation by Ruth and Thomas Martin. Beautifully recorded, with Fritz Stiedry conducting, one can derive genuine enjoyment from one of director Bing's most successful innovations. Busch's Glyndebourne performance (RCA Victor LCT-6104), though bearing the stamp of his splendid discipline and the presence of Ina Souez as Fiordiligi, suffers from inferior reproduction. It is sung in Italian. So is Remington's (199-117), which cannot compare in any musical way. However, the low price provides some justification for its existence.

CONFRONTED by the two procurable **"Fledermaus"** recordings (Columbia SL-108 and London LL-28½), one's choice depends on whether one is seeking a cast of Metropolitan names in the recent English version under Ormandy, or a really authentic performance which exudes Viennese charm and is superbly recorded. The conducting of Clemens Krauss and the presence of Gueden, Lipp, and Patzak are no mean considerations in support of London's set.

"Carmen" also exists in multiple and in varied treatments. Columbia (SL-109) presents the Opéra Comique forces under André Cluytens in an authentic performance that somehow misses fire. The original spoken dialogue is used and the reproduction is realistic. More exciting is RCA Victor's version (LM-6102), which finds Fritz Reiner in an invigorating mood and Risë Stevens, Licia Albanese, Jan Peerce, and Robert Merrill at their vocal best. London's version (LLA-6), though vividly reproduced, is definitely inferior.

Speaking of French opera, **"Pelléas et Mélisande"** is one of the Metropolitan's coming revivals. RCA has just deleted from the catalogue its dated but atmospheric set, leaving the field to London's superbly recorded version (LLA-11) with Suzanne Danco a lovely Mélisande and Pierre Mollet a fine Pelléas.

Last year's novelty, **"The Rake's Progress,"** has just been released by Columbia (SL-125) with Igor Stravinsky conducting his own score. A complete Metropolitan production has been brilliantly recorded.

"Boris Godunov," though limited to versions in Rimsky's edition, is one of the finest operatic sets in existence

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(RCA Victor LHMV-6400) and affords a rare phonographic treat. Issay Dobrowen, an inspired conductor, has a cast headed by the Chaliapinesque Boris Christoff. Wonderfully well recorded, this set should not be missed. It is hardly necessary to more than mention a performance by singers from the Bolshoi Theatre in Russia.

"Lucia" has drawn the attention of LP recorders twice, and a third version will soon be offered. Now available are the dated Cetra recording (1205) and the new and magnificently sonorous Urania album (232). Next month Angel records will join the competition with Maria Callas and Giuseppe di Stefano (Angel 3503-B). Lina Pagliughi's effortless, limpid singing of Lucia is about the only reason for favoring the Cetra. Dolores Wilson, slated to appear at the Met this January, is not in the same class with Mme. Pagliughi, but her fresh voice plus that of Gianni Poggi provide the interest of the new Urania set.

It is but a step from Donizetti to Bellini, and of the latter composer the Met is featuring **"Norma"** this year. Cetra's (1204) is the only set available at present, though one with Callas, I believe, is slated for the not-too-distant future. Cetra's is dated in sound, but Gina Cigna is a vibrantly thrilling—if not too accurate—Norma.

"La Bohème," the only Puccini opera on the Metropolitan's coming schedule, has been recorded no less than six times on LP records. The choice narrows down to London (LL-462), which is glorified by the lovely singing of Renata Tebaldi; RCA Victor (LM-6006), which boasts the original conductor of this work—no less than Arturo Toscanini; and the admirable Cetra version (1237), which is perhaps the best balanced of the lot. Columbia (SL-101) with Sayao and Tucker is less desirable; even less so are the two Remington versions (199-80 and 199-99).

Beside "Tannhaüser," Richard Wagner will be heard at the Met this year via "Die Walküre" and "Parsifal." The complete recording of **"Parsifal"** (London LLA-10) is an historic landmark in recorded art. This six-disc set was accomplished in Bayreuth in the summer of 1951; Hans Knappertsbusch conducts in masterly fashion, and the recording does justice to the fine voices of Martha Mödl, George London, Ludwig Weber, and Wolfgang Windgassen. To date there is no complete recording of "Walküre," though rumors emanating from Europe suggest that one is forthcoming from Bayreuth.

We now come to the composer whose operas are the most assiduously recorded—Giuseppe Verdi. Taking them in chronological order, **"Rigo-**

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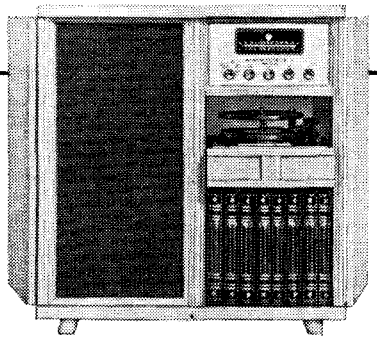

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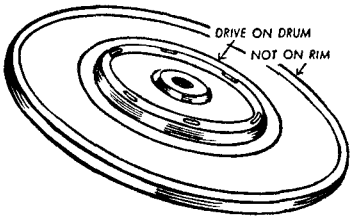

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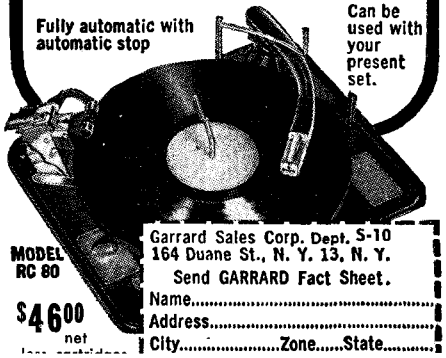

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letto" does not make the choice between four versions difficult, as RCA Victor's set (LM-6101) far outstrips its competitors in every respect. Warren, Berger, Peerce, Tajo, and Merriman are in splendid form under Cellini, and enjoy lustrous recording. The other albums vary. Urania's bright-sounding recording (222) is in German, while Columbia's (EL-2) is the dubbing of an old performance, featuring the distinguished baritone Riccardo Stracciari in the name part.

"Traviata" also offers no difficulties. RCA Victor's (LM-6003) is far superior to its two rival sets (Remington 199-98) and (Columbia SL-103), for Toscanini is here at the helm, and has transformed Albanese, Peerce, and Merrill by his musical alchemy. Some may find the maestro's tempi on the quick side.

"Trovatore" has been best served by RCA Victor (LM-6008) with magnificent sound and a cast under Cellini that is as near to all-star rating as we have today—Milanov, Bjoerling, Barbieri, and Warren. However, there are other but less distinguished versions—Cetra's (1226), marred by some vociferous singing on the part of Lauri-Volpi; Capitol's (PCP-8180), which features the uneven Leonora of Stella Roman; and Columbia's (SL-120), which is a dubbing of its 1928 recording.

"Simon Boccanegra" enjoys one of Cetra's finest accomplishments (1231), with Paolo Silveri singing far above his normal level. **"Forza del Destino"** claims two sets—one by Cetra (1236), the other by Urania (226). Urania has much better reproduction, but Cetra's cast of Caniglia, Stignani, Tagliabue, Pasero, and Masini, under Gino Marinuzzi, is the more compelling.

"Aida," most popular of all operas, boasts five different treatments—Cetra (1228), RCA Victor (LCT-6400), London (LLA-13), Capitol (PCR-8179), and Columbia (EL-3). Let me quickly say that the ideal "Aida," or even a very good "Aida," has yet to be recorded. The star-packed RCA Victor set is old in sound, but looks good on paper. Somehow it never took fire. London's is probably the best, though not too exciting; but Mario del Monaco and Renata Tebaldi are among the glamour names of today.

Thus, then, the opera at home. Every work but one of the Met repertory available—and in several instances to be had in multiple versions. If you don't have that anticipatory thrill before the curtain rises that this, for once, might be *the* performance for which we have all been waiting so long, think too of blessings—no late comers, no talkers in the row behind, and, above all, no claque.

Bayreuth Today, Tomorrow

By FRIEDELIND WAGNER

Friedelind Wagner, daughter of Siegfried and granddaughter of Richard Wagner, offers here her views of the Bayreuth where she was born, but left in the mid-Thirties not to return until this past summer. She is the co-author, with Page Cooper, of "Heritage of Fire," an account of German musical decay under the Nazis.

CALL it the product of economy, need, cheek, or pure genius, Wieland Wagner has certainly brought about a revolution in opera at Bayreuth which may well be compared to the one created by Richard Wagner in the first place. Those who came to Bayreuth in 1951 for the first postwar festival either cheered or jeered the initial efforts of Richard Wagner's eldest grandson (Wieland was born in 1917). Few remained neutral. The controversy has been raging ever since.

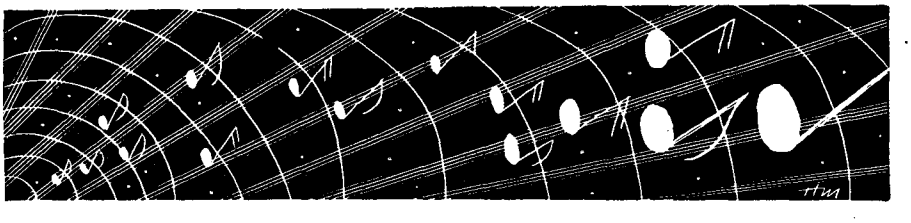
Wieland stood his ground. For Wagners and Wagnerites alike half the fun of a battle is being in the middle of it. Defenders of tradition cried anathema. Forward-looking devotees of Wieland's "new style" answered with hurrahs. Best of all, few interested persons could resist the impulse to come to Bayreuth and see what it was all about. I was myself drawn after eighteen years away.

After three years most of the antis have been vanquished, the battle cries are dying out, and Wieland Wagner goes on planning new productions in "the new style." A few diehards sulk at home, hugging fond memories of shiny breastplates, winged helmets, feathers and birds, beards this long, assorted live and stuffed animals. But even where Wieland is not working the ideas are beginning to turn up in theatres all over Europe.

The style and ideas are neither wholly new nor wholly his, but he deserves the credit, for he was the first who dared to stage them uncompromisingly and succeeded with them. Adolphe Appia, the once almost forgotten Swiss-Italian stage designer, philosopher, and writer, whose genius at last receives the attention and homage it deserved for half a century, can well be called the originator of the new style. Gordon Craig also worked along similar lines. Appia approached Cosima Wagner in the Nineties, telling her his ideas of the perfect theatre, a *Gesamtkunstwerk* very much in the Wagnerian spirit. Cosima's reply was a shocked protest. The grandson had the vision the grandmother lacked.

Appia, however, is only one of the godfathers of "the new style." Carl Jung, Freud's famous pupil, must be considered another. Wieland Wagner is an ardent Jung disciple—and his "Ring" production can be understood only in this spirit. I have been informed by musicians who are also learned in psychoanalysis that Wagner's "Ring" is "correct" in its motivations of this sort. In other words, all the startling and sometimes confusing relationship are nothing more nor less than the familiar Oedipus, Elektra, and other complexes in different guises. Wieland not only staged the "Ring" quite consciously using Freudian symbols as a foundation, but found another impulse in the relationships to Greek drama and Greek mythology which have absorbed him since childhood.

THESE are the influences. Now let us consider the results. Wieland regards the "Ring" as a timeless classic drama and treats it as such. He divested the characters of their traditional Wagnerian trappings, put them into unobtrusive, rather classic costumes, and transferred them into a world that is



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Wieland Wagner's new set for "Parsifal" "those who decry it cannot deny it."

completely removed from the theatre as we are accustomed to it. In common with Appia, he feels that the theatre and naturalism have nothing to do with each other, that they are opposite poles and thus irreconcilable. Nature, in his opinion, has no place on the stage. The traditional rocks, trees and animals, rivers and woods, are either completely removed or impressionistically re-created through lighting effects only.

When we regard his "basic set" in a black-and-white photo we may well feel skeptical. It looks so austere, even barren. But Wieland Wagner, the disciple of Appia, Jung, and Greek classicism, is a painter. A painter first and foremost, and of rather exceptional talent. Thus, he has the advantage of hearing and seeing simultaneously. From the moment the curtain rises on the first scene of "Rheingold" to the last bar of "Götterdämmerung" we watch a succession of ever-changing pictures that seem to have been painted by a master's brush. He works much with chiaroscuro, in a Rembrandt spirit. While the unique sound of the invisible orchestra fills the ear Wieland offers the eye colors and effects of an indescribable beauty. His "basic set" reappears again and again in completely different aspects, with a small addition at the edges or in the back. The rest is done with veils, projection, and lights.

Oddly, the transformation from time to timelessness works a strange change. By removing the Wagnerian drama into a cosmic atmosphere the figures of the gods and demi-gods, heroes and heroines, who have hitherto seemed ponderous, remote, and unbelievable, become touchingly human, close, and real.

There is, however, in Wieland Wagner's opinion, nothing "final" about this "Ring" production. Even though the style and conception are the same, his "Ring" of 1953 was entirely different from the one of 1951 and 1952. He is continuously experimenting, modifying, improving. Like all his predecessors at Bayreuth, he is never satisfied but works tirelessly toward a "better" performance "next time." It seems hardly questionable that the "new style" is here to stay, at least for our generation, or until someone creates something better. Even those who decry it cannot deny it.

Wieland Wagner so far has staged the "Ring," "Parsifal," and "Tristan." His "Parsifal" probably is the most perfect of all. Next year he will stage "Tannhäuser" in the "new style" at Bayreuth. Perhaps there will be other things than Wagner, sometime. Up to now when he has chosen to do other things in "new style" he has done them elsewhere, as the Gluck "Orfeo" in Munich.

By adhering to traditional procedures Bayreuth might very easily have become a museum. Thanks to Wieland Wagner's talent and courage it has once again become the center of a theatrical renaissance. It is rather ironical that he is quoted as saying that the *Gesamtkunstwerk* does not exist. Nobody has come closer to achieving it than he has himself.

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A Week of "Whoa!"

THE New York theatre season had seemed to be moving along satisfactorily. Every week did not bring a smash hit, but such imperfect plays as the caustic "End As a Man," the openhearted "Take a Giant Step," and the unrelenting "Ladies of the Corridor" (a piece that could change the lives of many who go to see it) turned out to be exciting and memorable theatre which could be relished by devoted audiences. Then for those who go to the theatre "for a good time" there have been three shows that are charming, expert, and entertaining. Almost everyone seems to enjoy the beguilingly humorous "Teahouse of the August Moon," the beautifully produced "Tea and Sympathy," and the drily dextrous Victor Borge and his two-hour joke oratorio, "Comedy in Music."

But last week, despite a full basket of three Broadway and three off-Broadway openings, the steady trickle of acceptable attractions was abruptly shut off. Anyone who dislikes reading bad notices as much as I dislike writing them should read no further.

First there was the imported **"Gently Does It,"** a slow study of a pathological murderer written by Janet Green. While this kind of play did very well on Broadway twenty years ago, when an attraction could operate at a profit by selling its tickets at half price to the uncritical clientele of Gray's drugstore, it can hardly compete at today's full prices with TV and motion pictures. In type "Gently Does It" is similar to "Dial M for Murder" in that the audience's suspense lies not in learning who done it, but in finding out whether or not the murderer will get away with his uxoricide. However, "Gently Does It" lacks its predecessor's terse writing, its amusingly ironic dialogue, and—perhaps most important—its intriguing planning of a crime in which the audience is allowed to participate. It does, on the other hand, introduce us to middle-class English county life, and two of its characters are excellent.

Anthony Oliver plays the fortune-hunting murderer with psychopathic gentleness. Whatever he may be pretending for the benefit of the other characters, we always glimpse the dread reluctant purpose in his eye. Brenda Bruce, as his practical and vulgar second wife who admits to liking a "juicy" story now and then, plays her role to the hilt without losing our sympathy. Thanks to this pair, "Gently Does It" is a mildly absorbing evening, but underline M for mildly.

In "The Moon Is Blue" F. Hugh Herbert showed signs of developing into a compelling playwright. Some of the scenes between the middle-aged rake and the professional virgin seemed to be invading real areas of dramatic exploration, although it must be confessed that Mr. Herbert turned back well short of his destination. But now in **"A Girl Can Tell"** this master of the post-teen-age farce has disappointed everyone by gadding about in a most undramatic vacuity.

In the opening scene a mother is asked by her fifteen-year-old daughter how a girl can tell which boy friend to marry. This apparently is a stumper, not only for the mother but for the playwright, because while we are inflicted with a series of flashbacks recounting her courtship by five suitors we are never told why she picked the boy she did. Indeed, Mr. Herbert has given us no reason to care whom she picks, so that that revelation becomes a matter of curiosity rather than of interest. Besides being empty, "A Girl Can Tell" is poorly written. The quips are forced, and the laughter is random and of short duration.

While Janet Blair is prettiness personified, she delivers all her lines in the bouncing sing-song of a straight girl in a music-hall turn. Paul McGrath plays her broadminded father with telling restraint; his performance is the play's only significant virtue. He carries just the right proportions of equanimity and puzzlement as he wanders in to find his daughter wrestling on the couch with a strange young man. His formal introduction to the embarrassed wooer, made with difficulty under the supine body of his daughter, is wry fun. Perhaps the playwright would have been better advised to have focused his play on this character instead of on his relatively inarticulate daughter. A father can sometimes tell even when his daughter can't. And this girl sure can't.

—From "A Girl Can Tell"; Graphic House.

". . . undramatic vacuity."

Just as in last year's revival of "The Bat," the current version of **"Sherlock Holmes"** starts out as a mystery play involving real people, but ends up as a burlesque ridiculing the dated characters and the implausible fictions of such literature. Not that such a superbly ordered mind as Conan Doyle's super-sleuth is not dramatic fare for modern audiences, but no play can hope to hop about through such a variety of settings and plot details as does Ouida Rathbone's scenario without becoming ludicrous.

Basil Rathbone, who on his record would seem ideal for the role of the Baker Street detective, appears in this play to have lost some of his old facility and sharpness. Of his supporting cast Jack Raines as Dr. Watson and Thomas Gomez as Professor Moriarty are most effective. Sheldon Cheney's scenery is at times tastefully atmospheric, but he eventually plunges to doom when asked to design a house on a cliff overlooking a roaring waterfall. In fact, the requirements of this play inundate everyone concerned including the audience.

OFF-BROADWAY the news is slightly better. In the basement of the Jan Hus Presbyterian Church, at 351 East 74th Street, the Shakespeare Guild Festival Company is giving a surprisingly competent **"Othello."** The production is simple, with the whole business performed on a modified Elizabethan stage. Thus, there is no scenery to distract the audience.

Under the direction of Luis Martinez, the actors, who have committed themselves to ensuing productions of "Twelfth Night," "Hamlet," and "Macbeth," at least read their lines with more intelligence than has many a Broadway cast. The principal actor is Earle Hyman, a young man with splendid vocal equipment and facial expressiveness. He acts Othello in the classic style. This does not always go well with his young terrierlike physiognomy; in the middle of the play, however, where he is being made jealous by Iago, he is the best

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Othello I have ever seen. But, like the Moor, he throws himself into the play "not wisely but too well" and indulges in strange gurglings and retchings lingering after each emotional speech like defective plumbing when the faucet has been shut off. William Thornton's Iago is lucid and has humor, though he often looks more like a seedy buccaneer than a sleek Machiavellian.

ANOTHER repertory company has taken over the Theatre De Lys. Unfortunately, their first two selections, while carefully produced with excellent scenery by Richard Burns and John Blankenchip, turned out to be fairly tedious theatre. Beaumont's **"The Knight of the Burning Pestle"** is a seventeenth-century burlesque which is done too self-consciously and which has Robert Emmett, a fine young doctor, miscast in the leading role. The second offering is twenty-six-year-old James Leo Herlihy's **"Moon in Capricorn,"** an adolescently wistful piece about a young girl thwarted in her attempts to live "the beautiful life." The play, while compelling at moments, is full of embarrassingly personal overexuberance, and it suffers by being directed at molasses pace.

The actors in this company showed signs of being capable of better things, but the producers, Miranda d'Ancona and Audrey Hilliard, did not find out where they were going before it was too late and the project closed. However, they had the good sense to make their mistakes in the right place. No Broadway producer of last week can make that statement. —HENRY HEWES.

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SR GOES TO THE MOVIES

"Kate" Without Glasses

M-G-M's **"Kiss Me, Kate"** has been photographed in both 3-D and "flat" versions, and the plan is evidently to try the movie's drawing power in each of the processes. Some theatres will offer it with glasses, some will offer it without. Thus, the most ambitious of the movies yet made in 3-D will be given its box-office acid test. The fact that the test is being made at all is enough indication that Hollywood has already soured on this particular process, and the decline and fall of Gunzberg's vision looks to be in the offing. Another clear-cut indication of this is the decision of Radio City Music Hall to show "Kiss Me, Kate" in its flat version. Having viewed both, the executives of that showplace have shown themselves unequivocally opposed to the passing out of polaroids to its patrons. The producers of "big" pictures will note this development carefully, since a Radio City opening is a goal often aimed at.

The reviewers of "Kiss Me, Kate" have been given the opportunity, if they're brave enough to go through the ordeal, to see both versions. I saw the flat job *in toto,* but was able to face only twenty minutes of musical 3-D. There's little doubt in my mind that 3-D harmed all the color values of the movie and made it much more of a strain to watch. In its conventional form "Kiss Me, Kate" has a bright, pretty look to it, and this is the version to be assessed in this column.

While M-G-M has been ambitious in its attempt to bring the Cole Porter work to the screen, the result doesn't make a very satisfactory motion-picture musical. The stage work depended upon a certain amount of sophistication (I guess that's what it's called) to make its blend of Shakespeare and backstage romance palatable. The movie offers pretty much the same blend, follows the stage form closely enough, but the lines of the original have been altered very much the way my cat was altered recently. The cat still looks the same, doesn't seem to know that anything is different about him, but I know.

I can realize M-G-M's necessity to "fix" "Kiss Me, Kate"; and, to tell the truth, I wouldn't have minded very much if the Sam and Bella Spewack structure had been torn apart and rebuilt along other lines. The idea of a backstage romance resembling the situation in a musicalized version of "The Taming of the Shrew" got by on the stage so long as it had Cole Porter's notable lyrics and score to keep the customers from examining the framework too closely. M-G-M might have been sterner and developed what could have easily been a more solid base for the specialty numbers. After all, having been in the business of developing backstage musical plots for twenty years, they should have known how to handle this one. And if they were going to do it straight they might at least have used some of the original members of the cast.

However, Howard Keel and Kathryn Grayson work very hard with their lines and songs, and don't turn out too badly. Keenan Wynn and James Whitmore are funny as two gangsters behind the scenes trying to collect a poker-game debt, and a young fellow by the name of Bob Fosse shows up brightly in the few moments that the camera lingers on him. As might have been expected, Ann Miller is a misfortune in the role that Lisa Kirk handled so well on the stage. The Cole Porter music has remained almost intact, it's pleasant to be able to report—one song taken away, but another added in its place. The sets and costumes are, on the whole, clever and decorative and help to make the movie a less lackluster business than it might have been.

* * *

A more conventional musical is Warner's **"Calamity Jane."** It's straight Hollywood, with a few drops added of "Oklahoma!" and "Annie Get Your Gun," but Doris Day, Howard Keel, and Allyne McLerie keep it lively for at least half the way. The rest of it might have been lively, too, if the story hadn't suddenly given out. Doris Day is a young lady in buckskin who must be won over to the idea of more feminine clothes, and Howard Keel is Wild Bill Hickok, who suddenly realizes Calamity can look mighty purty when she's of a mind to. That's about all the story the boys had though, and that's the trouble. Three or four of the songs, I might add, are spirited and tuneful.

* * *

The True-Life Adventure Series that Walt Disney began with "Seal

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Island" has flowered into the full-length feature field with **"The Living Desert."** It is an absorbing study of the life that swarms in the midst of desolation. The Great American Desert—including Death Valley, the Yuma sand dunes, and the Salton Sea mud pots—is the scene, and the cast of characters includes such odd specimens as the ring-tail cat, the elf owl, the roundtail ground squirrel, the sidewinder, the road runner, the pepsis wasp, and the long-horned beetle. Also in it are the millipede, the burrowing snake, the gekko lizard, the pocket mouse, the tarantula, and the red-tailed hawk. I found all these fascinating to see, and I was filled with admiration for the obvious patience with which photographers Paul Kenworthy and Robert Crandall studied their subjects through what must have been a telescopic lens. How else could they have gotten such close-up views of the jaws of a rattlesnake?

Life on the desert is a continuing and stark battle for survival. Lizards and serpents nurse their venoms for defense and attack, and the kangaroo rats have learned how to drive the evil sidewinder away by kicking sand into its eyes. The courtship of the scorpions looks like a square dance, and it is this kind of music that accompanies their romance. The battles are many, and they include a pepsis wasp conquering a tarantula many times her size in order to perpetuate her kind, as well as a gruesome duel between a hawk and a rattlesnake. Many of the shots were the work of photographic teams operating on their own, but fine technical work and musical scoring have blended the separate studies into a fascinating and dramatic whole. The Technicolor is extraordinary, considering the circumstances under which the filming had to take place. —HOLLIS ALPERT.

SR Recommends

The Living Desert: Reviewed in this issue.

Little Fugitive: A very young man gets away from it all on Coney Island; a smalltime film force follows in his marvelous wake. (*SR* No. 7.)

Gilbert and Sullivan: Robert Morley and Maurice Evans play this Victorian duet to the dum-te-dums of Sullivan's tunes. (*SR* Oct. 31.)

Decameron Nights: Boccaccio has provided the medieval background of three romps for Louis Jourdan and Joan Fontaine. (*SR* Oct. 17.)

The Actress: Spencer Tracy, Jean Simmons, and Teresa Wright join to act out Ruth Gordon's reminiscences of her youth in a New England village. (*SR* Oct. 3.)

Captain's Paradise: Alec Guinness plays a singularly contented sea captain with a split personality and two very disparate wives. (*SR* Sept. 26.)

TV AND RADIO

They Laughed at Columbus

I HAVE a mad but ingenious plan for revolutionizing television programming. There is only one small gimmick which I haven't worked out yet, but it's a mere technicality.

My plan will resolve the universal problem of "Which show shall we watch" when two programs are competitively scheduled opposite each other on two networks. It came to me the other night when I was pretending to watch a show my roommate had chosen to see on Channel 4 while I wondered what was going on on a program I had set my heart on seeing on Channel 2.

I knew if I didn't give in I would become involved in one of those routines which begins with "Why do we always have to watch Rocky Castellani vs. Mickey Laurent every week instead of 'This Is Your Life'" and winds up with my playing one of the two wretched characters in a little personal domestic situation wrangle. So I had sullenly, but not without a splendid show of martyrdom, consented to give up the fights and concentrate on the life story of a druggist who some fifty-odd years ago started life in a small drugstore down South filling prescriptions, and who still has the same drugstore, but with the added attraction of a soda fountain, sandwiches, beach balls, skates, costume jewelry, Geiger counters, and an assortment of other pharmaceutical accouterment.

It was while I sat there in this funk that the plan came to me, as they say, out of the blue. In a crisis the mind rises to great heights. There is a nasty rumor making the rounds that necessity is the mother of invention. My invention is more legitimate. Meet its father—felicity. To retain some semblance of domestic felicity, and having but one television set and the same number of wives, I simply had to hit upon a plan by which we both could see the shows we preferred. This is it:

On Sunday evening, for instance, I'm sure there must be a great division of opinion around the nation's television sets as to which program it shall be. On NBC there are, in sequence, "Meet the Press," Roy Rogers, Paul Winchell, "Mr. Peepers," the Colgate Comedy Hour, the Philco Television Theatre, and Loretta Young. On CBS during these hours there are "Omnibus," "You Are There," "Quiz Kids," Jack Benny, "Toast of the Town," G. E. Theatre, and "The Web."

With my plan we watch the entire lineup of Channel 4 on Sunday night. On Monday night the networks rerun the same schedule of shows, and those of us who watched Channel 4 Sunday night now watch Channel 2, and vice versa. Tuesday night the same operation. We watch the entire lineup of shows on one network, and Wednesday the Tuesday lineup of programs is repeated and we watch the other network, and so on through the week, giving all viewers a crack at every program on the two big networks.

Not only is this plan a bonanza for the folks at home but the advantages to the network and the advertising agencies and the sponsors are self-evident. Dennis Day, who garners a small audience opposite "I Love Lucy," will soar in the ratings when the audience which was watching "Lucy" the night before now tunes in his program. Ratings all over the board will take on astronomical proportions because of the double exposure of the programs.

AND there is another and more important item. I think we are all pretty well agreed that it is only a matter of time until television will have to throw up its hands and admit that providing twelve to eighteen hours of daily entertainment seven days a week is a rugged and impossible assignment. Stars are as difficult to develop and keep popular over a period of years as is worthy material to suit their individual talents. Consequently many programs on television today represent the best which can be produced at the rate that this monster medium devours people and words. My plan of repeating programs every other day will cut in half the supply needed for one week.

As I wait impatiently for my plan to go into operation I admit I am selfishly motivated. There is one show in particular I am most anxious to see. Due to contractual circumstances beyond my control I have been unable to see Bishop Sheen.

And so I hasten to perfect the plan, still troubled with the problem of who pays for the second night's repeat performances of all those shows. That is the one minor gimmick which, as I mentioned, I haven't worked out yet. —GOODMAN ACE.

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The World

Continued from page 25

supported? Mr. Feis agrees that it is hardly satisfactory thus to end a "narrative of dramatic and portentous change," but he does not say why he thought it desirable to stop.

In preparing this "critical segment of the continuous and brisk flow that history is," he has had access to all papers in State Department files and to the records of military action in the China-India-Burma theatre of war that were used by the Department of the Army in preparing its official history. The volume on "United States Relations with China" which the State Department hurriedly prepared in 1949 was not delayed until use could be made of the archives of the national military establishment, the Treasury Department, the Lend-Lease Administration, and the White House files. Mr. Feis has used materials from all these sources and has talked with the more important living persons who shared in formulating and attempting to carry out our China policy. Hence on the period covered the record is complete:

"Vinegar Joe" Stilwell's mission; the defeat in Burma; the political and military plans that were hatched at Cairo and Teheran; the Henry Wallace mission; General Patrick J. Hurley as President Roosevelt's personal representative to the Generalissimo to endeavor to promote harmonious relations between him and Stilwell; Stilwell's recall; the appointment of General Wedemeyer; Yalta, where the United States undertook to make China pay the price of the Soviet Union's entry into the war against Japan; and General Hurley's letter of resignation which charged that after he had requested the recall of the career men whose views differed from his, "these professional diplomats were returned to Washington and placed in the Chinese and Far Eastern Divisions of the State Department as my superiors."

Here Mr. Feis has materials that would not be available to the historian of a British or French diplomatic "tangle": the reports made by junior foreign service officers, notably John P. Davies and John S. Service, who ranked as *second* secretaries of embassy. The editors of the China White Paper took the unprecedented step of publishing some of these reports; Senators McCarthy and McCarran had grist for their mills, and thereafter it was a rare foreign service officer who, in making a report from the field, failed to remember that what he wrote might appear in the public prints.

ON ONE matter there was considerable agreement in an estimate that events proved wrong: that the Chinese Communists were not really Communists. Hurley thought that the Chinese Government merited support; the career men believed that Chiang Kai-shek could not retrieve his faults and failures and that, for hope, the Chinese people must look elsewhere. Mr. Feis refuses to judge the influence that the reports of the career men had on American policy and thinks that insistence on the defects of the Kuomintang was more convincing and persuasive than the rosy views of the Communist regime at Yenan.

But Hurley's grievance "against the set-up" was quite proper. A chief of mission—in this case the ambassador—should welcome opinions that differ from his own and when they seem to have some merit should consult Washington about them. But the chief "must remain the ultimate power to decide how the flow of information and advice from his post is to be conducted and how far contradiction is to be allowed." The chief would have had a difficult task, Mr. Feis dryly remarks, "even if all members of the group had been discreet and modest in advancing their opinions, and they were not; even if their views were usually in harmony with those of the chief, and they were not." The situation was further complicated by the fact that our generals—Stilwell and Wedemeyer—found it difficult to draw a line between what was military and what was political. And in Washington—in the highest quarters—the thought that was given to China was intermittent.

This, as much as anything else, may have permitted developments whose full import only coming years will reveal. For Mr. Feis's readers the China problem has become less tangled. In his admirable book, as I have said, there are all the available materials on which judgments may be based. Like Mr. Feis, many readers will be chary of dispensing blame and of using a positive tone in saying "if only." It will be interesting to see how many people in Congress and elsewhere continue to talk as if this book had not been written.

LITERARY I.Q. ANSWERS

1. "King Henry VI." 2. "King Richard III." 3. "King Richard II." 4. "King Henry IV." 5. "King Henry V." 6. Claudius, in "Hamlet." 7. King of France, in "All's Well that Ends Well." 8. "King Lear." 9. Duncan, in "Macbeth." 10. Priam, in "Troilus and Cressida."

Notes

UNCLE SAM AS FOREIGN INVESTOR: The story of how Americans were led from a position of total suspicion of foreigners in money matters to the point of becoming the greatest international subsidizers in history is told with impressive documentation and skill in William Adams Brown, Jr.'s and Redvers Opie's **"American Foreign Assistance"** (The Brookings Institution, $6). It makes a long and involved tale running through almost fifteen years of hectic events. Out of all the astronomic figures, the alphabet-zoo of agencies, and successive schemes for the dispensation of dollars for military, industrial, and agricultural purposes, emerges a picture of a nation loading itself with foreign aid programs not to save a tottering economic system and not to fulfil the precepts of some ideal international code of justice, but simply to protect its very real national interest as defined by the social and military threats of a damaged and in some ways hostile world. Clearly the authors fear most that Americans may underestimate the necessities of non-military assistance. They say, in effect, that unless the world's economy is restored to some stability where emergency relief on the grand scale is unnecessary there will be no security and no let-up for the taxpayer. They do not offer more reassurance than the possibility that if the international political situation grows more peaceful, the great foreign-aid program may gradually be brought to a close.

—JOHN C. CAIRNS.

ASIA FOR THE MILLIONS: With Asia apparently destined to become an increasingly more important battlefield in the none too cold war between the Soviet Union and the free world, any effort to bring to the general reader the story of the rich background of this teeming area merits attention. Fortunately, Lawrence H. Battistini has done even better than that in **"Introducing Asia"** (John Day, $3.75). He has wrapped the whole story up in one brief, crisp, and readable volume without slipping into either superficiality or distortion.

Incidentally, in a field whose contemporary history abounds with burning, controversial issues, Mr. Battistini has steered a remarkably calm and objective course, though his refusal to take violent exception to this or that event in Asia's recent past will doubtless win him little thanks from those whose concern is more with rewriting than with writing history.

—SAMUEL S. STRATTON.

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BOOKED FOR TRAVEL

New Yorker in Majorca

PALMA DE MALLORCA.

THE reason so many people are coming to Majorca is because it is cheaper than staying at home. Since price is one of the two main attractions here, the other being climate, I think we had better get down to cases right off while there is still time to break the lease and set up housekeeping in the Balearic Isles.

It is generally conceded that the two best hotels on the island are the Maricel, just outside Palma, and the Formentor, some forty-five miles from where the ships and planes come in. A night's lodging in a cedar-paneled room of the Maricel, under a floating chandelier of Majorcan glass, and a full day's eating in the dining room, with the doors swung open to the sea, has cost me 180 pesetas, or $4.52, plus the usual 15 per cent for service. The Formentor's rates are higher by a matter of one dollar and twelve cents, but aside from its lovely beach it could hardly be better, even by a dollar twelve. Full pension at the Maricel means hors d'oeuvres, fish, meat, and a fancy dessert, and although I am as good a trencherman as the next I have been forced to skip courses at the risk of having to find a new tailor.

While the Maricel is directly on the sea three miles from town, and one of those mammoth European halls called the Mediterraneo Gran Hotel is on the edge of Palma, hotels are springing up all over the seaside fringe. One of the newest is the Bendinat, a delightful little place five miles out of town, with space for fifty guests. Spanish-owned and Danish-operated, it nestles in a pine grove by the sea. There won't be much reason to travel the five miles into town anyway as long as there are the sun, the water, and the seclusion, and as long as you have enough in the kick to part with $3.76 a day, which is the tariff, meals included.

It is not actually necessary to spend all that money if you don't mind life in a small pension. Majorca's best pensions charge $1.51 a day for room and meals, with the bath down the hall. Second-class pensions are about forty cents less, plus about fourteen cents a day for service.

You get to Majorca in about two and a half hours if you fly the direct service from Madrid, and in less than an hour if you fly from Barcelona. Air France now has service straight out of Paris in something less than five hours and something more than forty dollars. Ships will bring you to Palma in ten hours from Barcelona and twelve hours from Valencia, which is to say overnight.

The island attracts a coating of light-hearted, colorful romantics of the sort one associates with Capri, although here there are fewer freaks and more of the handsome-chic-and-arty set. The air derives perhaps from Frederic Chopin and George Sand who, although they came here together one hundred and fifteen years ago, are unqualifiedly the most famous visitors, licit or otherwise, to descend on the island.

AURORE DUPIN, the Baroness Dudevant, alias George Sand, with her two children, Maurice and Solange, and her friend Chopin, arrived in Majorca in the fall of 1838. Maurice was suffering from rheumatism; Chopin was suffering from consumption, an unhappy affair with Maria Wodzinska, and the pangs of a new enchantment with George Sand.

The sojourn on the island which promised such warmth and hope turned out to be a melancholy affair, recorded by Sand in "A Winter in Majorca." Three years before the strange ménage from Paris arrived in provincial Majorca the Mallorquins had evicted the chartreuse monks for taking care of too many tuberculars and perhaps for producing too little chartreuse. Chopin's condition, and Sand dressed up in men's clothes and

PHOTO CONTEST: People help make vivid pictures in these two entries in *The Saturday Review*'s World Travel Photographic Contest. On the right is a fine study of an elderly woman seated in the sunlight beneath a wall poster announcing "Stalin is Dead." It was taken by Herman E. Hoffman of Nutley, N. J., with a Kodak. On the left a young field worker takes a drink in the early morning sunlight within sight of Mount Etna, Sicily. This was taken by V. Fiorenza of Brooklyn, N. Y., with a Rolleiflex. These pictures are candidates for the twenty-six prizes offered in *The Saturday Review*'s World Travel Photographic Contest, including the Grand Prize of a trip around the world via Pan American World Airways' giant airliners. November 1 was the deadline for contest entries.

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wearing a man's name, didn't make the party much more popular than the monks. It didn't help when they moved from town and carried their informal relationship to a suite of rooms in the vacated monastery of Cartuja.

The villagers turned downright hostile. Wrote Sand: "They leagued themselves together so that none should sell us their fish, their eggs, or vegetables save at outrageous prices. We were not allowed to quote a tariff, or the current rate. The slightest observation drew a 'So your worship does not want it?' from the peasant, giving himself the air of a Spanish grandee as he replaced his onions . . . in his bag. . . . They made us fast, in penance for having tried to bargain. And fast indeed we must; no vendor would undercut another. The second to appear demanded double, and the third three times, so that one was at their mercy and was forced to live the life of an anchorite at the cost of what would have kept one in princely state in Paris."

Despite these inconveniences, and the rain which fell endlessly, and the lack of heat in the monastery cells, Chopin turned out an incredible amount of work, including two polonaises, a ballade, the Scherzo in C Minor, and most of his preludes. He worked on an ancient Majorcan piano. When he ordered a new piano sent down from Paris it lay trapped in customs until three weeks before he and Sand left. He sold it to one M. Canut, whose descendants now own the monastery, and the piano currently reposes on a red-carpeted dais. A rose is placed on the keyboard every day.

Most of the monastery is now a museum, and much of it has been arranged according to sketches made by Maurice Sand. There are dolls bought by George Sand and returned to Majorca by Maurice's daughter, Aurore Sand, along with the original manuscript of "A Winter in Majorca." Maurice, who was a pupil of Delacroix, did a sketch of an orange grove, and a nostalgic inscription notes that here Maurice and Solange ate oranges and got sick. There were books too, but people burned them so that Chopin's infection would not be spread. Outside, the garden in which they walked is crowded with giant dahlias, pumpkins, branches heavy with peaches, with lemons and oranges, all replanted according to Maurice's early sketches.

Merle Oberon, who was Hollywood's George Sand, came to Spain for the opening of the Hilton hotel and dropped down to Majorca for a look at the real location. She thought it outdid Hollywood's set. Cornel Wilde, who was Chopin, has been to Majorca, too.

For those who stay in the hotels along the seaside fringe there is a Toonerville trolley which has been running into Palma since shortly after the invention of the wheel. For a peseta or so (about two and a half cents) you can ride down from the Maricel, a matter of three miles, in a matter of an hour. Stops are made for passengers, or to shoo goats off the track, or—since it is a single-track railway—to wait at the bypass for the trolley coming from the opposite direction.

Palma is a frantic hub-bub of a town, a dusty, crowded place filled with the babel of a dozen tourist tongues and also Mallorquin, which is a mixture of the more incomprehensible elements of French, Spanish, and Italian. I wouldn't know why one should want to be caught up in the constant mix of noise and traffic, but there are hotels downtown such as the Alhambra, which charges $3 a day for a room and full pension, or

For Each His Eve

By Muriel Thurston Frost

THOUGH man for disobedience was cursed
From out the Garden with a flaming sword,
Doomed to labor, to hunger and to thirst,
He still remains the darling of the Lord,
Who, mindful of the querulous body's need
Set into motion laws inscrutable:
Fruit for his hunger, cupboarded in seed,
Draws from the earth its strength transmutable;
And for his thirst—at sea cloud vapors rise
Distilled from brine, to form and form again
As leaping freshets, snow, and gentle rain.
And for that deeper hunger burning in his eyes
—Lonely and incomplete as at the start—
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PALMA has beautiful and original things to buy which are a relief from the fan-and-shawl business that fills the shops of Madrid and Seville. For reasons that are unknown to me, Majorcan works are simply not exported even as far as Madrid, and if you see something you like take it with you. In the first place there is La Casa de Hierro on the Calle del Conquistador, a shop devoted to ironwork. It has imaginative bellringers, oil and vinegar sets, artistic key racks, and some wall hangings in iron that are handsome and different. Giordola, next door, is a master craftsman in Majorcan glass, a famous product of the island's artisans. Hand-blown drinking glasses, just imperfect enough to have great charm, sell for about sixty-five cents apiece. Swizzle sticks topped with glass animals are a nickel each, but to my mind the best buy is the great lop-sided vases in that cool Majorcan bottle-green that cost about a dollar. As if I haven't got you carrying enough, it seems a Majorcan practice never to leave the island without carrying along an outsized box containing an *ensaimada,* a round doughy cake filled with a sweet paste. In smaller versions *ensaimadas* have a habit of cropping up in the morning as Danish pastry, and—I might add—staying with you for the rest of the day. Anyway, if you know someone on the mainland who enjoys sugar-coated ballast it is just the thing, and the sheer immensity of the box is rather overwhelming.

Once the night descends on Majorca there is little to do except to repair to bed or to a unique establishment doing business under the name of Jack el Negro. Jack's, or *hack's,* as the Spaniards prefer to call it, is a night-club perched on the bluffs over the harbor, and there is little more to the premises than a broad stone terrace and a massive stone windmill. The night I was there the entertainment included a woman singer wearing a Who-me? expression and a dress with a slit up to here, but, savingly, a magnificent troupe of Majorcan dancers filled the evening with a local folkloric whirl that was not far from a highland fling. The music came from a pair who played between them a fife, a drum, and the bagpipes simultaneously. Relaxing on the terrace on a starry night, hearing that strange wail of the pipes and the flute, watching the happy Mallorquin dances, the ships in the harbor far below, and a castle bathed in floodlights high on the heights above, it seemed like a long way from New York.

—HORACE SUTTON.

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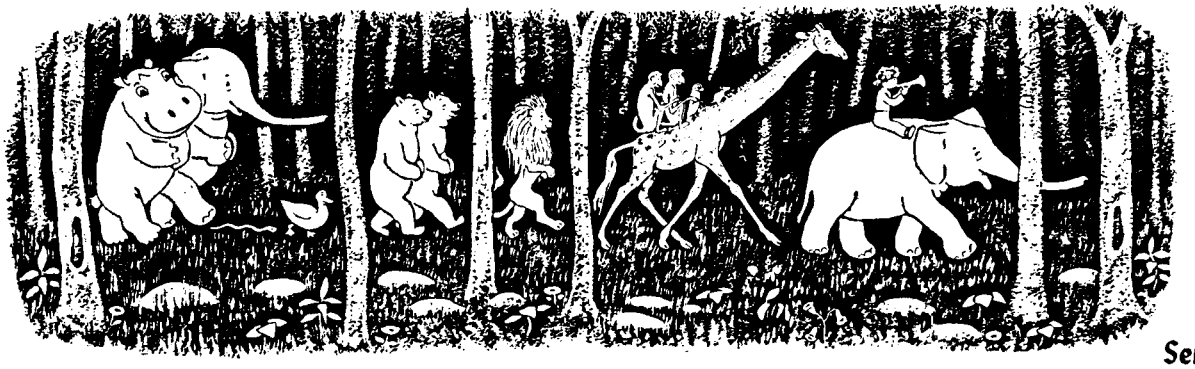

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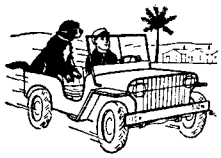

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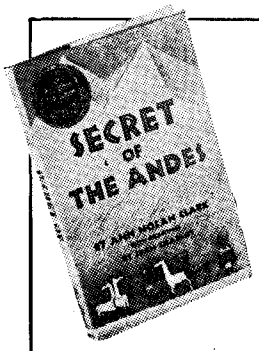

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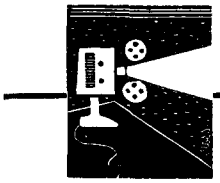

IDEAS ON FILM

Over The Hump

BACK in November 1950 this department ran an account of the children's movie programs that were being held bi-weekly at the Public Library in Westport, Connecticut. Since then we have had a sporadic and informal correspondence with one of the founders and guiding spirits. Her latest letter, received in the middle of last season's activities, ended on a cloudy note: What with television and other such attractive distractions, was there a future for children's movie programs in their public library?

The letter was in reply to my specific question about their success with "Song of the Prairie," and to my general questions about what other films were popular and how things were going. This is what she wrote in January 1953:

> Yes, we ran "Song of the Prairie" with fascinating results. The grown-ups present were convulsed to such a hilarious degree I'm afraid they forgot who the show was really for and whooped so loudly the youngsters several times eyed them with that look the young reserve for elders who forget their dignity. I'm sure the kids loved the picture—they laughed appreciatively in all the proper places and have talked about it ever since. But our sampling made me feel it is essentially an adult film—fine for kids, but marvelous for grownups. It really ought to have a much wider viewing.
>
> Another film that interested me after all the advance build-up we'd been exposed to was "The Toymaker." We ran it in U.N. Week, and frankly I thought it vastly overrated, a little dull and too obvious. The children were mildly interested—politely so, I'd say—but it doesn't compare to "Brotherhood of Man" in our opinion. (EDITOR'S NOTE: Further information about the content and availability of films mentioned in this letter is given at the end of the article.)
>
> Incidentally, have you spoken of any of the films put out by the Australian News and Information Service? We've shown "Aborigines of the Seacoast," "Coral Wonderland," and "Shark on the Line." The first two were wonderful—really outstanding. In color. Our children are also *still* talking of last year's showing of the A. F. film "Spelunking." We've got all the Disney nature films booked this year too.
>
> And have you given justified attention to the J. Arthur Rank series of mysteries for children, distributed by United World Films? We've shown a lot of them—"The Secret Tunnel," "Circus Boy," "Jean's Plan," "Bush Country Adventure," etc. The children are crazy about them, and they really are right on the button—real-life kids, exciting but harmless adventures, and none of this Hollywood cute-kiddie stuff.
>
> We're wondering where we'll go, however, as so many of the films we show nowadays have already been viewed on TV. What do you think of this? Will it eventually write off the need for any group entertainment of the sort we've been giving? We *may* be on the last long mile . . .

Was it the last mile? How was I to know? It has been my business to interest, to help, even to urge people to make the best use of the best available 16mm. films. But although I could easily predict that they would find such films enjoyable and useful I have had no way of predicting how long the enjoyment and usefulness would last. Perhaps that is why I didn't get around to answering the letter. If this was only a short-lived activity perhaps I was not at all eager to find out. But last week, as I was getting together the material for this column on films for children, I ran across the Westport letter and it began to bother me.

A telephone call to the Westport Library told me what I wanted most to know: the children's movie programs are going strong, in their sixth season. The Friends of the Westport Library, which foots the bill and sponsors this free civic enterprise, thinks it more than worth the cost. Another favorable aspect of the film showings is that the Library credits them with having considerable bearing on this surprisingly high statistic—95 per cent of the local schoolchildren hold cards in the public library.

As in the past films this year will be shown every second Friday. Two programs already have been held, at which were shown Encyclopaedia Britannica Films' "Gray Squirrel," the Australian "Marvels in Miniature," the U. N. film "The Children," and at each screening a Disney color cartoon. A new crop of youngsters has come along, ready to see for the first time some of the better films that had been shown in past years, films like "The Loon's Necklace," "Story of the Bees," and "Private Life of a Cat." In addition, the Westport Library is planning to repeat this season or next films from such a variety of distributors as Frith Films, the National Film Board of Canada, John Ott Pictures, A. F. Films, Julien Bryan's International Film Foundation, Encyclopaedia Britannica Films, and such commercial sponsors as the National Biscuit Company, American Telephone and Telegraph, P. Lorillard, and General Motors.

Among the films to be shown for the first time are Australia's "Antarctic Vigil" and "A Man and His Dog"; two productions of the New York Zoological Society distributed through McGraw-Hill's Text-Film Department, "Locomotion of Snakes" and "Looking for the Answers"; the British Information Service's "Night Mail"; the new Atlantis film "Ali and His Baby Camel": EBF's "Skipper Learns a Lesson"; and Films of the Nations' "The Train."

"We're over the hump," is the way my correspondent put it when I was talking with her on the telephone. "We know that television is here to stay, but not at the sacrifice of everything else. The small group of mothers who organized and carried out the program in its first years are still involved in selecting and booking the films. But we've grown to include another dedicated group that has taken over the real details of putting on the shows and seeing that the children and films are kept in good condition. This is a special sort of thing for us—having our kids get together in the library, fifty or a hundred of them, sitting together and looking at movies together. They really enjoy it, and so do the parents. Especially when we know that the movies have been hand-picked as the best possible entertainment for them."

FOLLOWING are brief notes on the content and availability of films mentioned in the letter quoted above:

"Song of the Prairie" [*SR* June 13] is distributed for purchase by Official Films, Grand and Linden Avenues, Ridgefield, New Jersey; it can be rented from Contemporary Films, 13 E. 37 St., New York 16, N. Y. Every good thing that my Westport correspondent writes about the film is true, as far as this reviewer is concerned. The film is sixteen minutes long, and in color.

"The Toymaker" (16 min., color or black-and-white) is distributed for rental and purchase by Athena Films, 165 West 46 St., New York 36, N. Y. Produced by Stevens-Rose Puppet Films, it introduces two puppet people

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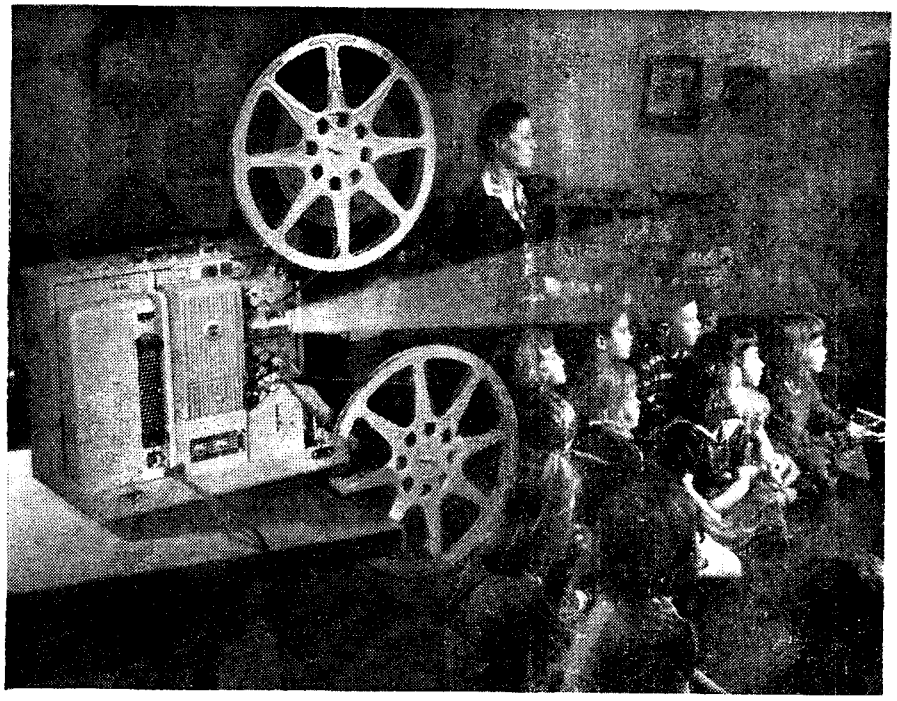

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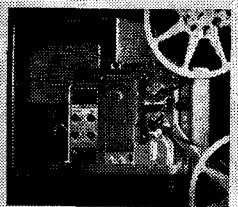

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known as Spots and Stripes who get into a lot of trouble with each other because they look different. The problems are settled by "The Toymaker," who reminds them that he created them both and loves them equally. The overtones of meaning are easily discerned even in this brief summary. Although the film has been moderately well received by some groups, I tend to agree that it is not first-rate film. Its best use would be in churches and other religious meetings. (A second film, "The Lion and the King," continues the same kind of message with the same characters and the same distributor.)

"Brotherhood of Man" is the ten-minute UPA color cartoon produced for the United Automobile Workers-CIO, distributed for purchase by Brandon Films, 200 West 57 St., New York 19, N. Y., and available for rental from just about every 16mm. library in the country. In technique and in tone it has been one of the most successful films of its kind among groups who are interested in furthering understanding among nations and nationalities.

The Australian News and Information Bureau offers over one hundred different 16mm. films for rental and outright purchase, many of them concerned with the strange landscape and animal life of that fascinating continent. Aside from the titles mentioned in the letter, I would add my own recommendation of "A Man and His Dog." "Outback Patrol," "Antarctic Vigil," "Bushland Fantasy," "Marvels in Miniature," and "Feathered Fishers." They are excellent for youngsters and for adults, exciting, well made, informative, everything that movies should be. For a free catalogue of the films, many of which are in color, write to the Australian News & Information Bureau, 636 Fifth Avenue, New York 20, N. Y.

"Spelunking" is that fascinating film on cave exploration, a subject we keep hearing and reading about. It is twenty minutes long, and packed full of underworld adventure and beauty. The distributor for purchase and rentals is A. F. Films, whose new address, by the way, is 18 East 60 St., New York 22, N. Y.

The Disney Nature Series thus far includes "Seal Island," "Beaver Valley," and "Nature's Half Acre," available on 16mm. Among other Disney releases are "History of Aviation," "Motor Mania," and short cartoons starring Mickey Mouse, Pluto, Donald Duck, and other familiar creatures. "Behind the Scenes at the Disney Studio" is another of the titles shown at the Westport Library. For details write to Walt Disney Productions, 16mm. Division, Burbank, Calif.

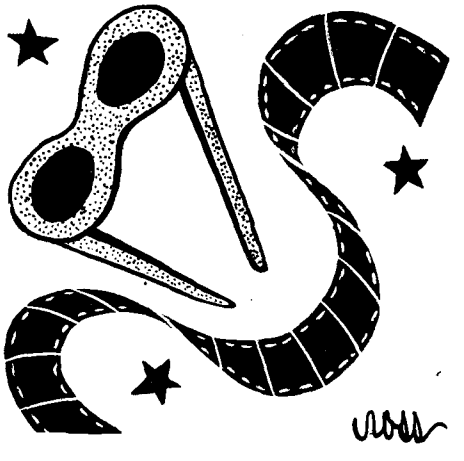
The J. Arthur Rank Series for Children are story films, from one-half to one hour in length, designed to combine excitement with pleasure. Set against English and Australian backgrounds, they are (my correspondent informs me) "a liberal education in the *mores* of these countries." "Bush Country Adventure" is the only one I have seen. The films are distributed for rental and long-term lease through United World Films, 1445 Park Avenue, New York 29, N. Y.

—CECILE STARR.

16mm Notes

PUBLICATION: "The EFLA Redbook of Audio-Visual Equipment," prepared by Mary L. Allison, gives 181 pages of detailed information about the operation and maintenance of various machines. The section on standard 16mm. sound projectors includes those manufactured by Ampro, Bell & Howell, De Vry, Eastman Kodak, Forway, Movie-Mite, Natco, RCA, Revere, and Victor. Other sections of the book go through the complete line of 16mm. arc and magnetic-recording projectors, still projectors (opaque, slide, filmstrip, etc.), sound reproducing equipment (public-address systems, record and transcription players), recording equipment (disc, magnetic tape, magnetic wire), and a barrage of accessories (shades, screens, projection tables, as well as storage, shipping, and editing equipment). An abundance of data is given in each case, along with photographs and diagrams. Text and lay-out are sensibly simple and clear. Copies are $3 each, and can be purchased from the Educational Film Library Association, 345 East 46th St., New York 17, N. Y.

NEW RELEASE: "Louisiana Story," the last film completed by Robert Flaherty, is now available for non-theatrical rental through Contemporary Films, 13 East 37 St., New York 16, N. Y. As you may recall, it was sponsored by Standard Oil of New Jersey and was released theatrically in 1948. It tells the story of a handsome boy of the bayou who one day sees a huge oil derrick move into his world of raccoons, crocodiles, and egrets. The men and machines bring some wonderful things into this world, and of course life cannot ever be exactly the same after they have left. After seeing this film for the second time recently I am left with the feeling that Flaherty has more in common with myth-makers like Homer and Virgil than he could possibly have with anyone in the documentary or fiction film world. What Flaherty gives us in his films is a magic portioning of poetry and truth, not one or the other alone, not one or the other struggling to conquer all, but blended together in terms of the continual compromise which love and honesty demand from everyone.



FLAHERTY FOUNDATION: The newly organized Flaherty Foundation last month helped organize and present a festival of Flaherty films in several cities in New Mexico. Mrs. Robert Flaherty was on hand to introduce the event. Similar programs are planned for other cities across the country, to be held in co-sponsorship with local museums, universities, libraries, and the like. Anyone who is interested in helping to further these and other of the Foundation's plans should write to the Flaherty Foundation, in care of the Museum of Modern Art, 21 West 53 St., New York 19, N. Y.

FOR FREE LOAN: Details on the availability of the business-sponsored films reviewed in *SR* October 10 were inadvertently omitted. Consequently we shall be happy to forward to the proper agencies any request for 16mm. prints of the following films: "American Frontier (Oil Industry Information Committee), "The American Road" (Ford Motor Company), "Decision for Chemistry" (Monsanto Chemical Company), "The Glass Center of Corning" (Corning Glass Works), and "Out of the North" (Nash Motors). For single showings to schools and adult groups the films are free except for transportation costs. Information can also be supplied as to their availability for long-term loan, for print-cost purchase, or for televising. Inquiries about any of the five films should be addressed to IDEAS ON FILM, *The Saturday Review*, 25 West 45 St., New York 36, N. Y.

—C. S.

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The Film Forum

WILDLIFE FOR CHILDREN | *The Saturday Review's* Guide to Selected 16mm. Sound Films

WONDERS IN THE DESERT. *Produced and distributed for purchase only* by Churchill-Wexler Films, 801 North Seward St., Los Angeles 38, Calif. (10 min., color or black-and-white)*

Like the two other "Wonders" films made by Bob Churchill and Sy Wexler ("Backyard" and "Country Stream"), this one has a nicely intimate style and is pleasantly informative. In it two youngsters out on a walk in the desert chance upon a jack rabbit, some wild burros, a horned lizard, a chuck-walla, a pocket mouse, and a desert tortoise.

There seems to be a question among grown-ups as to whether a film should show two children out in the desert without visible adults (of course, there had to be those who made the movie) and whether children should be seen touching strange animals. Well, these are problems worth considering, but not for very long. It is a charming little film, and well able to inspire its young viewers to want to know more about the strange and wonderful things that live in the desert.

SPRING COMES TO A POND. *Produced by Maurice T. Groen for DPM Productions. Distributed for rental and purchase by Films of the Nations, 62 West 45 St., New York 36, N. Y. (13 min., color or black-and-white)*

These are delightful sketches, little bits of this and that, about the busy animal kingdom that lives near inland waters. Mostly there are shots of birds —wonderful baby ducks breaking from their shells, the red-winged blackbird in its marsh nest, the loon in slow-motion flight, the Virginia rail, sandpiper, kingbird, and others with their fledglings. Then, too, there are glimpses of other animals of the area—dragon flies, snapping turtles, bullfrogs, etc.

ALI AND HIS BABY CAMEL. *Produced and distributed, for purchase only,* by Atlantis Productions, P. O. Box 8666, Hollywood 46, Calif. (11 min., color or black-and-white)*

A nine-year-old Moslem boy and his three-month-old pet camel show how they play and learn to work together, while informative interludes in the film give background on men and animals living together in a desert community. The film is a thoughtful one, designed to help youngsters grasp important fundamentals about the world they live in.

THE KOALA (9 *min.*)
SPINY ANT EATER (8 *min.*)
OLD MAN POSSUM (10 *min.*)
PROTECT YOUR BIRDS (6 *min.*)
All produced by Australian Instructional Films. Distributed for purchase only by Library Films, 25 West 45 St., New York 36, N. Y.*

Older children and adults will find that they learn a lot of fascinating things from each of these film studies of Australian animals. While there is a wealth of factual material about the life and ways of each of the animals, I found also sufficient story and charm to make the learning a pleasure. Others in the same series include "Australia's Platypus," "The Kangaroo," "Keith the Wombat," and "Wildflowers of Spring," the latter one also available in color.

THE PUPPY. *Produced by Allen H. Miner and Gerald Schnitzer. Distributed for purchase only* by Films of the Nations, 62 West 45 St., New York 36, N. Y. (5 min.)*

Every so often something "different" comes along that makes a slight stir in this little 16mm. pond. "The Puppy" is undeniably different. It is a short short story with guitar accompaniment, no words, about a little girl who sees a puppy for sale and manages to force her parents to buy it for her. My feeling is that the entire thing is contrived, and of precious little value even to tiny tots. It's cute, it's new, but I can't believe that it's important.

MARK TWAIN AND TOM SAWYER. *Produced and distributed by the International Film Bureau, 57 East Jackson Blvd., Chicago 4, Illinois. (11 min.)*

This is only a tour of Mark Twain country, a simple classroom-type film, with no musical background and a straightforward narration. It shows the village where Samuel Clemens was born, the house he grew up in, the Mark Twain Museum in Hannibal, Huckleberry Finn's home and the original whitewashed fence, and nearby places that figured so heavily in the youth of Samuel Clemens and in the lives of the characters he wrote about.

RULES AND LAWS. *Produced by Ritter, Young, and Lerner. Distributed for rental and purchase by Encyclopaedia Britannica Films, Wilmette, Illinois. (14 min.)*

There is no wildlife in this film, it is all civilization. It is a teaching film made to explain to youngsters the how and why of rules, as they apply to their own experiences with family and friends. When the children in the film try to make up a set of rules that will be agreeable to everyone in the game they and the audience get a good idea of the complications that go into rule-making. It is a marvelous and almost indispensable introduction to the earliest study of laws and government. The three young men who made this film (and also "It Takes Everybody to Build This Land") have given every indication that they care quite a bit about films, about ideas, and about children.

—CECILE STARR.

* For rentals consult the list of *SR* Film Referral Libraries, available at 10c a copy from Film Department, Saturday Review, 25 West 45th Street, New York 36, N. Y.

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The Policing of Language

Continued from page 14

of the nature of the times. Few people in the eighteenth century presented with the necessity of answering a difficult question thought of going about to collect evidence, expecting thereafter to extract the answer from the evidence. This is the scientific procedure and it serves us well; it has served us so well and so long that most people can now think of no other way to attack a problem, and they assume that there is no other way. But if the scientific method serves us well it also blinds us. Surely it must be obvious that we make the most egregious blunders, national and international, public and private, because we do not sit down and think long and seriously about things. We like to work things out, not think them out.

Men of the eighteenth century used, on the whole, the latter method; they liked to think things out. It was the method beloved of Socrates and Plato and of many who came after them. It was the method which seemed to be suited to an orderly world created and run by a Supreme Being in accordance with good, sound logic. Eighteenth-century seekers after the truth liked to use their minds in perceiving the order of the world and in telling the world how to continue to be orderly. Furthermore, it was a habit with them. It was one with respect for God, King, and Country. It was like the British climate and strong, black tea with milk; good or bad, eighteenth-century Britons had grown up with it, and it was a part of their lives, something to be loved and to be done automatically, not to be questioned, surely not long to be deviated from. Thus writers upon language, even when they professed other faiths, reverted mainly in their daily practice to authority in grammar as in theology. An occasional maverick like Priestley, who with some consistency tried to submit questions of standards to the court of usage—whenever he could convene the court—was not very influential. Lowth and Murray, not Priestley, were the accepted grammarians.

As a matter of practical fact, the court of usage is not readily convened. How is one to know what is the national practice concerning the multifarious details of language? How, to use Webster's phrase, is a grammarian "to *ascertain* the national usage"? Webster solved the problem neatly, and apparently to his own satisfaction, by assuming that the practices of Noah Webster and his neighbors in Connecticut were, for all practical purposes, "the national usage." This method had its obvious limitations, but Priestley, who made a more serious effort in England, fared in the end not much better. Even when he could shake himself sufficiently free of the shackles of the time to seek the national usage he had little machinery for discovering it.

And yet in his century the machinery was being developed, and in the very seat of authoritarianism, in the bulky person of Dr. Samuel Johnson. The good doctor's own discussion of grammar allowed but twelve lines to syntax, which is obviously the heart of English grammatical usage, and his pronouncements come clothed as in the voice of Jove. But Johnson was known mainly as a lexicographer—it was he who, in one of those moments of whimsy and self-deprecation which make the Great Bear a charming fellow, defined a lexicographer as "a writer of dictionaries, a harmless drudge."

JOHNSON spent many of the prime years of his life making a dictionary, employing the best theory that had been worked out by the French and Italian academies, and resting his definitions not upon the usage of his day, but upon the best usage he could discover in the great writers of the British past. The French had made use of the practice, albeit with a different purpose. On the theory that the French language had now become a perfect linguistic instrument, the French Academy endeavored, in the interests of France and civilization, to collect their perfect language and put it in a book so that it should not decay. They thereby attested their ignorance of one of the fundamental principles of language, that a living language always changes and will change however authoritarians try to stop it.

After Johnson the next step was obvious if onerous. If enough people could be found to read carefully all the important writings in the language, from the earliest documents to today, a whole history of the language could be built upon citations from these writings. The result was the "New English Dictionary on Historical Principles," the so-called "Oxford English Dictionary," and accordingly known as the OED or the NED. Begun in 1858, it required three-quarters of a century to prepare and edit, killed off editor after editor, required the ungrudging labor of hundreds of scholars on both sides of the Atlantic, and was finally printed with the aid of the Almighty himself—the printing bill having been guaranteed by the Oxford University Press, relying upon its lucrative privilege to print Bibles in England. Beyond all comparison the "New English Dictionary" records the English language as no other language has ever been recorded.

But our concern here is not with wordbooks, except incidentally. Samuel Johnson presumed not only to define words but to endeavor to remove from the language "improprieties and absurdities." In this, Noah

Language

By Hannah Kahn

WHAT are the words for which I reach
Beyond familiar sounds of speech,

Beyond what I have seen of sky
Involved with fear that I shall lie

Beneath the ground before I know
Enough of love, enough of you.

Something trembles in the air,
I cannot see yet it is there

Something that I used to know
Before my world began to grow

And stretched so far from sky to sea
It frightened and bewildered me.

A bird needs wings to conquer height
And I need words to conquer night.

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Webster, in spite of his theoretical professions, followed him. But the "New English Dictionary" established, apparently for all time, that dictionaries are henceforth to be made by harmless drudges, even more harmless and more faithful drudges than Johnson conceived. The job of lexicographers is now to discover usages, sift them and record them, not mainly to legislate among them. Dictionary editors work on what are called "historical principles," as follows: if a word is recorded in writing it belongs in the dictionary; until it is recorded it will not be entered in the dictionary; when it is entered it will be defined and described in accordance with its usage in printed citations. This procedure, like any other, can occasionally be a bit ridiculous. We thus have the spectacle of a lexicographer refusing to put into a dictionary a word which he knows quite well because he cannot find it used in some piece of published writing. But, even in spite of an occasional absurdity of this sort, the principles and practice of modern British and American lexicographers have given us dictionaries which are justly the envy of the world.

Perhaps we should notice at this point the dilemma of the modern lexicographer endeavoring to deal with grammar. He has troubles to which Johnson was immune. Johnson thought he knew what the grammar of English was, and he said so. The modern lexicographer may think he knows what the grammar of English is, but he will presume to say so only if he can find that there is agreement among those who should know. Johnson thought that making decisions in grammar was part of his business, but the modern lexicographer no more endeavors to decide what are the essentials of English grammar and how our grammatical statement should be formulated than he presumes to decide what are the essentials of chemistry or what is questionable in the quantum theory.

Grammarians, however, do not agree. The grammatical thinkers of our day are sharply at odds with the accepted grammatical statement. By the tenets of his profession the modern lexicographer should employ the accepted grammatical statement as the basis of his grammatical classifications. But modern lexicographers are learned people, learned especially in language. They do not need me to tell them that adjectives often cannot be distinguished from adverbs and that words like *up, out, off,* and *by* are frequently not prepositions but some part of the verb or complement. But where will they find a grammatical statement sufficiently stand-

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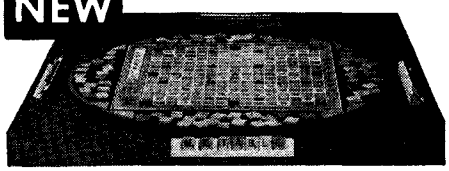

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ardized so that they can use it as the basis of the grammatical treatment in their dictionaries?

There is no such statement. Lexicographers are, on the whole conscientious men and good. Hence, one can almost hear them, like Launcelot Gobbo, listening to an angel with one ear while listening even harder to a devil with the other, and agreeing with both.

"Record faithfully the conventional statement," warns the angel of traditional grammar.

"Angel, you counsel well," says Launcelot Gobbo Lexicographer.

"But you will be printing nonsense," says the little devil, the modern grammarian.

"Devil, you counsel well," says the lexicographer.

And so in the end the lexicographer runs off with the devil of modern grammar, but he does not feel entitled to run very far. Anyone who wishes to observe this little morality play may do so by examining carefully the desk dictionaries which have recently been put on the market—and there have been excellent ones.

HOW far is it desirable to standardize speech? Granted that standardization is desirable, how much can it be standardized?

Of course, questions like this cannot be answered with any exactness, but in a general way the first almost answers itself, and the second is being very practically answered for us. Obviously language should be allowed to change without great restriction. It always has changed, and it needs to change if it is to fit our changing lives. Quite as obviously it should not change so fast that it loses its currency and its relative stability. Slang is fun, but we should be worse off if the Constitution of the United States had been written in slang; we should be worse off if a candidate for the Presidency could not talk to all the people, confident that his words would be understood. No one can well deny that the language should be allowed to change, but that it should be discouraged from changing too rapidly.

We can perhaps agree then, without necessarily agreeing about the details, that language should have restrictive but not coercive standards. There are two requisites for such standards: we must have some way of determining them, and some way of enforcing them. The second would seem the harder, but it is not. There are dozens of regulatory agencies, organized and disorganized. A very large part of our population is under considerable pressure to be "correct." All sorts of people are under all sorts of pressures not to be caught doing something "wrong."

We are all subject, more or less, to these pressures, and in addition there are planned and organized means of supporting standards. Parents correct their children, teachers rebuke their pupils, employers scrutinize their employees. Publishers have style sheets and copyreaders to enforce them. Broadcasters endeavor to police the pronunciation, diction, and grammar of language they send out upon the air, particularly language for which their employees are responsible. Various agencies will enforce any dictum in language if only they can believe that they have a touchstone by which they can determine what is "right" and what is "wrong." In fact, most regulatory agencies are so zealous to regulate that they embarrass the experts on whose authority they endeavor to act. They want to consult "the dictionary," and to ignore that dictionaries, being the products of human beings, differ. If they then find that two pronunciations, two spellings, two constructions are approved they wish to know which one is preferred, and they wish to admit only the preferred.

Thus there are regulating agencies aplenty, even though we have no official ones. Do these regulating agencies depend upon sensible advice, sensibly arrived at, founded upon

FRASER YOUNG'S LITERARY CRYPT NO. 543

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 543 will be found in the next issue.

NEIA C BCA CJJOBIJ C

QOZSWL PUOJP, EI JEROSY

LRAJWYIU EWBJISK CJ

QOZSWL QURQIUPF.—

PERBCJ VIKKIUJRA.

Answer to Literary Crypt No. 542

Praise like gold and diamonds owes its value only to its scarcity.
—SAMUEL JOHNSON.

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usage? In this we are not doing badly. The best dictionaries have all been edited at great expense, and several publishers of dictionaries maintain more or less permanent staffs of considerable size, composed of highly trained students of language, whose function is to determine current usage by wide reading, by consultation with specialists in geographical areas and technical fields, and by relating apparent shifts in language to the known linguistic practices of our past. Modern dictionaries are planned to take account of changes in language as these can be discovered from sampling of current practice, but to admit no change as accomplished until a new form gains considerable currency, and has maintained this currency for a reasonable period of time. In general they endeavor to distinguish three levels of speech as follows: (1) formal English, that is, the language of scientific and academic composition, of official documents, of the more dignified platform speech, and the like; (2) informal English, that is, the sort of language which cultured people use in their daily speech, which serves as the medium for most broadcasts, and which appears in written form in popular periodicals; (3) vulgate English, that is, slang, neologisms, and locutions confined to the use of illiterate persons.

As with dictionaries, so in a lesser degree with handbooks concerned with grammar. Thus far the makers of dictionaries have gone much further than the makers of grammar books in resting standards upon usage, although even the dictionaries vary in the hospitality which they show to new words. Some are more conservative than others, so that anyone who cares to compare two dictionaries, even two dictionaries which have been recently edited (and not all dictionaries with recent dates are recent dictionaries), can find words which are accepted in one dictionary and frowned upon in the other. But all good dictionaries, even the most conservative, are today supposedly based upon usage. Until recently most handbooks of composition were authoritarian, although no thinker about language for generations has given makers of handbooks a shadow of authority for their authority. But now the tide has apparently turned. Most of the good new books rest standards of grammatical correctness frankly upon usage; the old books are dying out, even though they die a stubborn death.

The study and control of our medium of communication require both scholars with brilliant insight and harmless drudges with a great love of language.

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Fiction

Continued from page 31

thoughts that were important to him as he grew up in the last years of the nineteenth century in the more or less unspoiled country of the Mississippi Delta. Some of this growing up has to do with arresting incidents involving bears, alligators, and panthers; some with his family and especially his father's philosophic employee Henry; some with the older folk of the area, tainted or tragic; and some, the best and largest part, with the everyday wonder of the natural world of sky and season, bayou and woods, bronze turkeys, sudden snow, and butterflies.

Even the grim promises of change brought by industry cannot diminish the essentially buoyant effect of this semi-poetic story. Mr. Davis somehow contrives to make beauty the hero of his very human book; he turns the loveliness of the outdoors inward, and the experience is both novel and welcome. —C.L.

NEWCOMERS' WOES: The beginning of **"Land of Strangers"** (Lippincott, $3.50), Lillian Budd's novel of immigrant life in the last century is promising enough. Mrs. Budd has a nice feeling for local color; she is at her best in describing the Swedish countryside and seacoast that young Karl Petersson leaves behind, and in evoking the gaslit atmosphere of the nineteenth century New York that greets him. It is at this point that the author seems to lose control of her novel in a maze of coincidence, catastrophe, and sheer, unbroken misery.

After a few ups and numerous downs Karl finds himself in Chicago, a carpenter's helper. The tenuous arm of coincidence brings him together with a fellow Swede, Andy, who happens to be the brother of Karl's childhood sweetheart, Ellin Nillson. Andy dies of alcoholism, and Karl and Ellin are reunited via Andy's funeral (Mrs. Budd does things the hard way). After their marriage fortune toboggans downhill for Karl and Ellin. Their son sickens and dies. Karl becomes a drunkard. Ellin returns to Sweden on a visit, made possible by the legacy of a deceased friend. She reaches her homeland and dies of tuberculosis. Karl is killed while rescuing a child from the path of a team of runaway horses. At least nine long-suffering humans (and one unfortunate horse) meet their Maker in Mrs. Budd's tear-washed pages. There may have been more fatalities, but this reader was too miserable to keep accurate count. —M.L.

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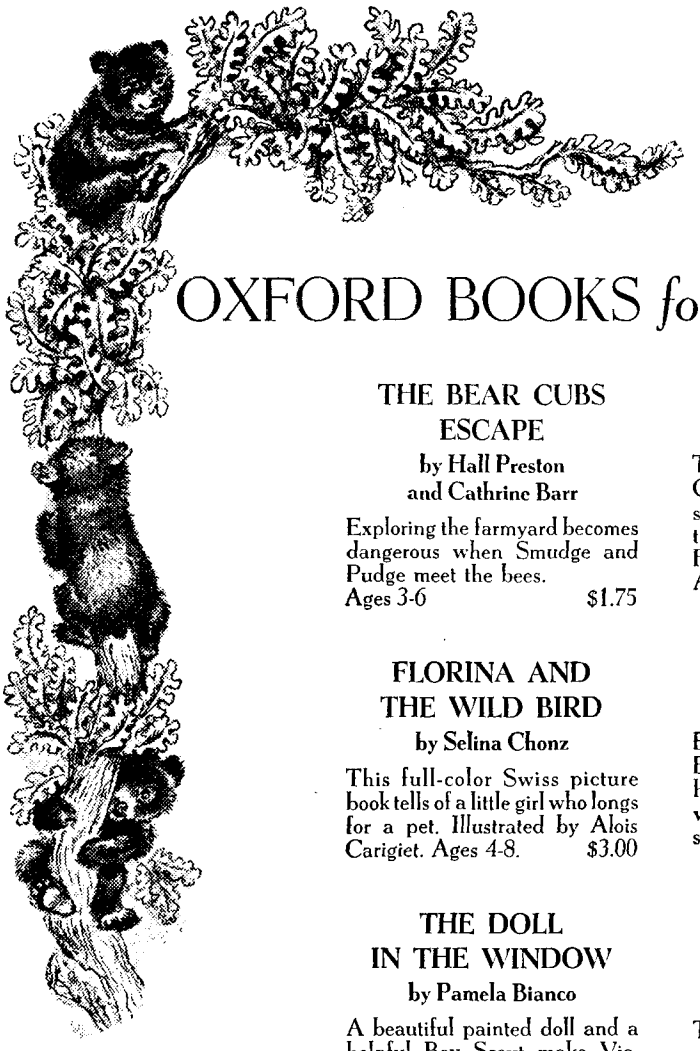

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Reading Guide for Young America

IT IS the opinion of this department that the most important event in the children's book world of 1953 was the publication in June of "A Critical History of Children's Literature," by Cornelia Meigs, Anne Eaton, Elizabeth Nesbitt, and Ruth Hill Viguers. Not only is this an outstanding record of children's books from the earliest time through 1950; it is a record which should make all Americans proud of a really great achievement. For the thirty-fifth year exhibits of the new books will be shown all over America and Canada. Each year they have grown richer and more varied. It is not through commercial pressure or competition that the growth has come, but through the vision and patience of the editors, the devoted work of librarians and teachers, the growing concern of fathers and mothers. Through wars and revolutions and depressions the output has gone on each year stronger and more distinctive. We Americans seem to have a tendency lately to underestimate what our country does and does not do. We are pessimistic. Read this fine record and you will become proudly, vocally optimistic.

The book is peculiarly happy in having Cornelia Meigs as its chief editor. The wide, spacious world in which her spirit lives, rich with a knowledge of the past and peopled with the great figures of history and literature who seem nearer and more alive to her than they do to most of us, gives her analysis of the epic poems, the legends, and the folk literature dignity and authority. These stories were not written for children. The children reached out their hands and took them, as they have taken ever since the books they wanted, from "Swiss Family Robinson" to "Will James."

The book is very attractive to look at and to handle. The page opens easily to clear type and wide margins. The plan of it is from the beginning as clear as crystal. Vera Bock has added greatly to its distinction with the full-page black-and-white drawings that preface each part. They are delicate, vigorous, almost gay in their design. The cover jacket is distinctive enough to attract the most roving eye. Here is a book that denies all the sad stories about the movies and television that have so interfered with children's reading. In spite of them all the growth, the variety, the distinction of children's books are an amazing achievement. We as Americans may well be proud of it.

—Mary Gould Davis.

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Picture Books

PITSCHI. By Hans Fischer. New York: Harcourt, Brace & Co. No paging. $3.

This is one of the most original picture books that has come to us from abroad for a long time. Pitschi lived with Old Lisette and was the youngest of her five kittens. Vaguely dissatisfied with life, Pitschi decided to be something else. First he decided to be a rooster, then a goat, then a rabbit, then a duck. Unfortunately, as a duck Pitschi fell in the pond and nearly drowned. Rescued by a clever young duckling, he was taken home to Old Lisette, who put him to bed and kept him there until he had entirely recovered from his adventure. Old Lisette's house was so warm, so comfortable. All the animals on the farm, including a large family of rabbits, came to see him and to bring him presents. When he was well again Bello, the dog, made for him a wagon and wheeled him out into the garden, where Old Lisette had planned for Pitschi a very gay and festive party. They all had mountains of whipped cream with ladyfingers. The drawing of Bello bringing in the enormous mound of whipped cream, neatly adorned with ladyfingers and cherries, makes your mouth water. Thinks Pitschi: "This is the best place after all."

Hans Fischer has brought to American boys and girls a new style and a delightful humor. Some of the drawings are beautiful in design, especially the one of a procession of ducks leading Pitschi to the pond. All of them are lively and amusing.

ANOTHER DAY. By Marie Ets. New York: The Viking Press. 40 pp. $1.75.

Dozens, hundreds, probably thousands of children when they see this cover jacket will realize happily that they are to go again "Into the Forest" with Marie Ets's little boy. One day he heard a commotion in the forest and upon investigating found that the Old Elephant was master of ceremonies at a show in which each one of his animal friends gave his own performance. "You," said Old Elephant to the little boy, "can do the calling." So the little boy blew his horn and one by one the giraffe, the lion, the monkeys, the bears, the hippopotamus, the duck, the mouse and the snake, the parrot, and the young elephant performed very well indeed. Then it was the little boy's turn. What could he do that no one else in the forest could do? Why, he could laugh! So Old Elephant tickled the little boy

with his trunk and he laughed and laughed and laughed. Then the animals put a wreath of flowers on his head, he mounted on Old Elephant's back, and rode in a triumphant procession through the forest. All the charm and humor of Marie Ets's first picture book is in these drawings. They are done in paper batik instead of crayon, which gives them lightness and great delicacy.

THE STEADFAST TIN SOLDIER. By Hans Christian Andersen. Translated by M. R. James. Illustrated by Marcia Brown. New York: Charles Scribners Sons. No paging. $2.25.

It is probable that a great majority of children come first to Hans Christian Andersen through this story. It is peculiarly fortunate that Marcia Brown should have selected it for her original and imaginative illustrations. She uses the modern translation by M. R. James, and the crisp wording just suits the illustrations. On the title page the Tin Soldier stands straight and stiff on his one leg, and all through the story we are conscious that he never loses his dignity. Miss Brown makes an exquisite figure of the little dancer. The tiny face framed in the dark hair, the lovely outstretched arms, the slim grace of the whole figure are irresistible. No wonder the tin soldier loved her. The last scene, when the current of air from the window carries her straight into his arms while the fire rages about them both, is one of Marcia Brown's finest drawings. This is a book to be treasured, to have and to keep, and to pass on to another generation.

IT IS NIGHT. By Phylis Rowand. New York: Harper & Bros. No paging. $1.75.

It is night and where should the bear sleep? And the lion? And the zebra, the dog, the cat, the railroad train, the elephant? In the jungle? On the road? NO! Where then? That is for the reader to find out through this delicate, dreamlike picture book which, I venture to say, will be taken right to bed along with the child's other treasures. —C. H. B.

JOURNEY CAKE, HO! By Ruth Sawyer. Illustrated by Robert McCloskey. New York: Viking Press. 45 pp. $2.50.

An old favorite retold by a great storyteller and illustrated with dash and wit by an artist whose talent affirms itself more strongly as the years go by. Both author and illustrator are Newberry and Caldecott Medal winners. —C. H. B.

JINGLE JANGLE. By Zhenya Gay. New York: The Viking Press. 79 pp. $2.

A series of rhythmic verses, mostly about children and animals, illustrated generously with charming and humorous black-and-white drawings. The funniest drawing illustrates one of the nicest verses which runs as follows:

> When a goose meets a moose
> At the house of a mouse
> I wonder if all three
> Sit down and take tea.

A JUNGLE PICNIC. By Clifford Webb. New York: Frederick Warne & Co. 53 pp. $2.

In this picture book Jennifer and her brother go to Africa to visit their Uncle Guthrie. A little native boy, Sunday, takes them into the jungle for a picnic. Here they meet the jungle birds and animals who share the meal. This gives Mr. Webb a chance to make some lovely drawings in full color of the African hornbills and secretary-birds, the monkeys, the zebras, the cheetah, the giraffes, the hideous hippopotami in the river, and the handsome crested crane. It is an attractive picture book and one that tells a great deal about the African jungle.

A VERY SPECIAL HOUSE. By Ruth Krauss. Pictures by Maurice Sendak. New York: Harper & Bros. No paging. $1.75.

Most, most special indeed! Unlike any other house you can think of at this very moment. What fun! Sheer nonsense, text and pictures, the inimitable drawings of Mr. Sendak, and a gay story that only a musician who has an unerring feeling for rhythm and sound could have composed.
—C. H. B.

WHO GAVE US . . . PEACOCKS? PLANES? AND FERRIS WHEELS? By Madeleine Gekière. New York: Pantheon Books. No paging. $3

An unusual book both in idea and treatment. First it is very amusing to know who gave us some of the ob-

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jects most familiar to us, such as roller skates, canned food, ice cream, etc. Then we discover that every country, past and present, throughout the world has contributed to our surroundings. This widens our horizon considerably, whether we are very young or old, especially when this is done through the medium of arresting pictures, rich in imagination, originality, and color. Madeleine Gekiere is an artist, and only a painter of her talent could have given us such an enchanting book. This is an ideal Christmas gift to be enjoyed by all over and over again. —C. H. B.

MAGIC MAIZE. By Mary and Conrad Buff. Boston: Houghton Mifflin Co. 77 pp. $3.

Mary and Conrad Buff's new story is set in Guatemala, and its hero is Fabian, an Indian boy. The full-page paintings and endpapers are reproduced in deep, rich color and in black-and-white. The story is conventional, but the pictures have great value. They will give the children a vivid sense of Central American Guatemala and its people.

MISTER WHISTLE'S SECRET. By Tony Palazzo. New York: Viking Press. 52 pp. $2.50.

Mister Whistle ran a toy shop, and when he whistled something happened. What? That's a secret. You will know about it when you read the book. Once more Tony Palazzo's pictures are a treat. Here are fun, imagination, and talent. Children will love it and adults, too, who may now and then feel badly in need of a carefree lifting of their spirit. —C. H. B.

THE FISHING CAT. By Grayce Silverton Myers. Pictures by Paul Galdone. New York: Abingdon-Cokesbury Press. No paging. $1.25.

Some amusing drawings of a fisherman and his cat in a New England seaport town illustrate this equally amusing story of Skipper, who proved himself to be as good a fisherman as his master.

BEANIE. By Ruth and Latrobe Carroll. New York: Oxford University Press. No paging. $2.50.

Five-year-old Beanie wanted his puppy all to himself; he did not want to share Tough Enough with anyone in the family. And as a result he was led astray and encountered hair-raising adventures all by himself in the mountains. It all ends well, but Beanie and the reader have learned a lesson all the better that it is never pointed out but grows out of the story, which sings gently, right straight through, to the accompaniment of true-to-life pictures of people, farm, and wild animals in the mysterious landscape of the imposing Smokies. A picture book to listen to and reread many times. —C. H. B.

TIM IN DANGER. By Edward Ardizzone. New York: Oxford University Press. No paging. $2.50.

Mr. Ardizzone's popular character continues to hold his own in each successive book. Tim's adventures continue to be very "real," though they cannot be "actual," to use a most apt distinction coined by Walter de la Mare. This time we wish a larger format had encompassed this sea story. —C. H. B.

THE VERY LITTLE GIRL. By Phyllis Krasilovsky. Pictures by Ninon. New York: Doubleday & Co. No paging. $1.50.

A charming picture book printed in pale greens and pinks that tells of a very little girl and of the things, the many things, that were larger than she. She begins to grow bigger, however, until by the time baby brother arrives she could see over the garden fence, she could reach the door handle and open the door, and she was too big for her special little chair and her special little table and her special little bed.

A BEAR IS A BEAR. By Inez Hogan. New York: E. P. Dutton & Co. 45 pp. $2.

An amusing picture book that introduces the different members of the bear family who dwell in various parts of the world. Little children are sure to like its many black-and-white illustrations.

Folklore and Fantasy

WHICH WAS WITCH? Tales of Ghosts and Magic from Korea. By Eleanore M. Jewett. Illustrated by Taro Yashima. New York: Viking Press. 160 pp. $2.50.

Retold with understanding and art, some of these stories use themes well known to us through European and American traditions; others are entirely new. Beauty and wisdom mark them all, revealing a high degree of culture in Korea. A book to be treasured by the whole family. —C. H. B.

THE BORROWERS. By Mary Norton. Illustrated by Beth and Joe Krush. New York: Harcourt, Brace and Co. 180 pp. $2.50.

That rare thing in present-day children's literature, a fanciful story, comes to us from the other side of the Atlantic. "The Borrowers" was awarded the Carnegie Medal as the outstanding children's book published in England in 1952. How will it be received by American boys and girls? Those endowed with imagination will happily share the daily life and manifold adventures of a family of "little people"—Pod, his wife, Homily, and their daughter, Arrietty —who live in a hole under the grandfather's clock in an old English country house. Through imaginative devices the Clock family have been "borrowing" from the people upstairs all that is necessary for their livelihood; they begin an even more eventful life when friendship develops between Arrietty and the boy of the house. Life in the miniature world is described with such sympathy and hu-

—Illustrations by Barbara Cooney, for "A Pony Worth His Salt."

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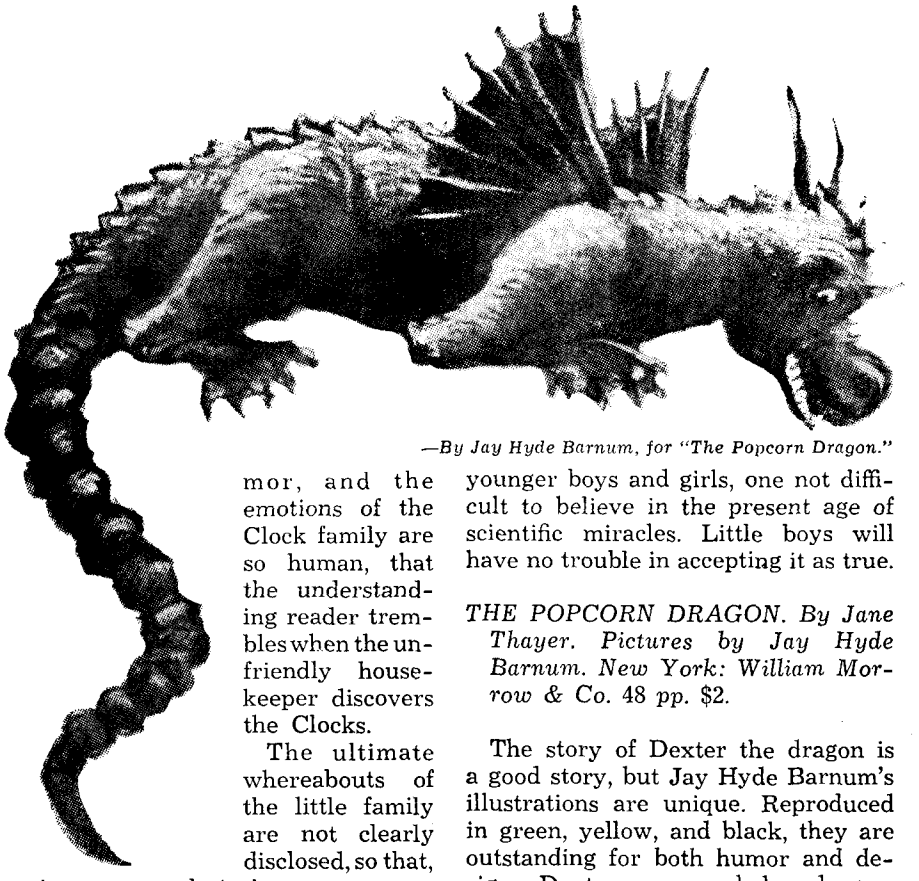

—By Jay Hyde Barnum, for "The Popcorn Dragon."

mor, and the emotions of the Clock family are so human, that the understanding reader trembles when the unfriendly housekeeper discovers the Clocks.

The ultimate whereabouts of the little family are not clearly disclosed, so that, as in many good stories, one goes on spinning the fanciful tale to one's own satisfaction. From the delightful jacket through the many spirited illustrations countless significant details of the life of the miniature family are revealed. Besides appealing to imaginative children, this unusual story should delight adults.

—Blanche Weber Shaffer.

THE MAGIC BALL FROM MARS. By Carl L. Biemiller. Illustrated by Kathleen Voute. New York: William Morrow & Co. 127 pp. $2.50.

The magic ball was a gift to Johnny from the tall, strange man who brought his flying saucer to the meadow where Johnny was catching fireflies. It looked like a marble, but the man told Johnny that it was made of an element unknown to earth called marsquartz. It was magic in that it would do what Johnny in his mind told it to do. Now this ball was proof that a flying saucer actually had landed in Johnny's meadow. So the scientists and the soldiers and the statesmen in Washington were greatly interested. And so were some other people who on his way home kidnapped Johnny and left him lying beside the Turnpike unconscious and alone. It was then that the man from Outer Space came to Johnny again and explained to him that the magic ball must go back to Mars. It was too dangerous to keep on earth.

This is an adventure story for younger boys and girls, one not difficult to believe in the present age of scientific miracles. Little boys will have no trouble in accepting it as true.

THE POPCORN DRAGON. By Jane Thayer. Pictures by Jay Hyde Barnum. New York: William Morrow & Co. 48 pp. $2.

The story of Dexter the dragon is a good story, but Jay Hyde Barnum's illustrations are unique. Reproduced in green, yellow, and black, they are outstanding for both humor and design. Dexter was a baby dragon, and when he discovered he could blow smoke and fire out of his mouth he became quite unbearable. He huffed and puffed into the faces of his animal friends until they would have nothing more to do with him. Feeling hurt and lonely Dexter retired to a cornfield to take a nap. He then discovered that by breathing smoke and fire at the ripened corn he could make it pop. Soon the air was filled with the fluffy white popcorn. From afar off Dexter's friends smelled it and hurried to the cornfield. "Give us some!" they cried. "Certainly," said Dexter, and proceeded to pop the ripened ears until they were all satisfied.

THE OLDEST SECRET. By Patricia Gordon. Illustrated by Garry MacKenzie. New York: The Viking Press. 125 pp. $2.50.

One wonders if this fantasy will appeal to children. It tells of Hugh who, through faded writing in an old schoolbook, is led to an island on which is a sunken forest. Here in the forest Hugh meets Robin Goodfellow or, as Kipling called him, "Puck of Pook's Hill," and through Puck in these strange surroundings Hugh meets Pan and Pegasus, Thomas the Rhymer, the giant Bevis, Skirnir of the Norseland, and many others. Many boys and girls will recognize these characters. The question is, will they seem real, seem themselves, in these strange surroundings?

Books for Younger Boys and Girls

. . . AND NOW MIGUEL. By Joseph Krumgold. Illustrated by Jean Charlot. New York: Thomas Y. Crowell Co. 245 pp. $2.75.

Miguel Chavez lives in New Mexico. From time immemorial the Chavez have raised sheep. Every year the men take the sheep to graze on the Sangre de Cristo Mountains. Miguel, who is twelve, has a secret wish: to go with the men and the sheep to the Sangre de Cristo Mountains.

Such is the theme of ". . . And Now Miguel" which develops into a beautiful symphony where everything enters: factual and detailed information on sheep raising, on the family life of those of Spanish descent, on the heart yearnings of a boy, and some simple dialogues which tackle the problem of human destiny. Miguel himself tells the story and he does not use any word that a boy of his age could not use. What comes out is a tale of grandeur, tenderness, and sheer beauty.

Joseph Krumgold is well known as a film writer and producer and he has received repeated awards for his factual-story films. We are told that ". . . And Now Miguel" is based on one of these full-length documentary features. Mr. Krumgold knew Miguel when he made a lengthy visit to his family, the Chavez, near Taos.

This is a distinguished, unforgettable book, adorned with beautiful, serene drawings by Jean Charlot.

—C. H. B.

THE BEATINEST BOY. By Jesse Stuart. Illustrated by Robert Henneberger. New York: Whittlesey House. 111 pages. $2.25.

Jesse Stuart's book is a simple, appealing story of David and his grandmother, who live in a valley of the Cumberlands. Grandma Beverley adopted David when his father and mother died. She taught him all the things that made him useful around the little farm—to take care of the cow and pig, to rob the bee trees, to pack the dried leaves tight in the burlap bags to cover the garden, and to make a bed for the cow. When David found a little sick puppy deserted in the woods he took him home and Grandma, with the help of Boliver Tussie, cured him and brought him up to be a trained hound dog and a fine possum hunter. One moonlight night he and David treed and caught three possums. Then David thought it

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LITTLE FRIGHTENED TIGER

by GOLDEN MACDONALD. Illustrated in 3 colors by LEONARD WEISGARD. A timid little tiger grows brave when he discovers that everyone is afraid of something—from elephants to mice. A Junior Literary Guild Selection.
Picture-book age. $2.50

KIKI GOES TO CAMP

Written and illustrated by CHARLOTTE STEINER. Kiki, popular red-haired adventurer, takes off for her first summer at camp—and comes up with a surprising accomplishment. Picture-book age. $1.50

DANNY'S LUCK

by LAVINIA R. DAVIS. Illustrated by HILDEGARD WOODWARD. Halloween and a seventh birthday prove a magic combination in this colorful picture story. A Junior Literary Guild Selection.
Ages 5-9. $2.50

PETER'S LONG WALK

by LEE KINGMAN. Illustrated by BARBARA COONEY. The delightful adventures of a little country boy, just five years old, who wanted playmates more than anything else. A Junior Literary Guild Selection. Ages 5-8. $2.50

THREE—AND DOMINGO

by MARGUERITTE HARMON BRO. Illustrated by LEONARD WEISGARD. A boy, a dog, a goat, and Domingo, the tiny Brazilian donkey, in a story sparked with humor and the meaning of Christmas. All ages. $2

AMERICAN FOLK SONGS FOR CHRISTMAS

by RUTH CRAWFORD SEEGER. Illustrated by BARBARA COONEY. More than fifty charming folk songs for the Christmas season. A much-needed successor to *American Folk Songs for Children* and *Animal Folk Songs for Children.*
All ages. $3

UNITED NATIONS, N.Y.

by DOROTHY STERLING. Illustrated with more than 150 photographs by MYRON EHRENBERG. A fascinating up-to-the-minute trip behind the scenes.
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LAURIE

by ESTELLE BARNES CLAPP. Illustrated by KURT WIESE. What happens when a determined ten-year-old sets her heart on owning a particular horse.
Ages 8-12. $2.50

TWELVE CITIZENS OF THE WORLD

by LEONARD S. KENWORTHY. Illustrated by WILLIAM SHARP. Schweitzer, Gandhi, Bunche, Eleanor Roosevelt and many others—in graphic sketches for readers of any age. $3.50

McGONNIGLE'S LAKE

by RUTHERFORD MONTGOMERY. Illustrated by GARRY MacKENZIE. Captivating, animal-filled tale of housekeeping with a droll menagerie.
Ages 11-14. $2.50

CROSS MY HEART

by NAOMI JOHN SELLERS. Jacket by DORIS REYNOLDS. Senior year—and what happens to Kathy Barnum, who finds that being in love and part of the "gang" presents problems.
High school age. $2.75

CAPTAIN OF THE ARABY

by HOWARD PEASE, author of The Jinx Ship, Heart of Danger. A new Tod Moran best seller. Mystery and intrigue in San Francisco and aboard ship . . . and a hurricane in a Tahitian harbor.
High school age. $2.75

TOP OF THE MOUNTAIN

by RUTH ADAMS KNIGHT. Jacket by ERNEST TONK. High in the Swiss Alps, two boys face danger and cement an international friendship. By the author of *Luck of the Irish.* Ages 12-17. $2.75

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DOUBLEDAY
Jr.
BOOKS

Drawing by Barbara Cooney from *American Folk Songs for Christmas.*

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over and let them all go free. When he told Grandma about it: "David, you did right," she said. "I'm proud of you. You're going to make as fine a man as your grandfather Beverley. And he was the best man I ever knew."

The illustrations are unusual—strong black-and-white drawings that reproduce the atmosphere of the Cumberland Mountains.

EDDIE'S PAY DIRT. Written and illustrated by Carolyn Haywood. New York: William Morrow & Co. 128 *pp.* $2.50.

Children, and there will be thousands of them, who remember Eddie Wilson's trip to his uncle's ranch in Texas, accompanied by his goat Gardenia, last year will be delighted to see that this book welcomes Eddie home after his long sojourn. The entire class plus the teacher, his family, and a large attendance of friends crowd the railroad station to welcome Eddie home. Eddie appears wearing the suit of a Spanish grandee, including the silver buttons and gold braid, and carrying a cage in which sits a bleary-eyed parrot.

"Texas is better!" shouted the parrot.

Eddie's luggage consisted of one large suitcase and two cartons, one marked "Snakes—Valuable" and the other "Pay Dirt—Very Valuable." The following scene when both the snakes and the parrot join enthusiastically in the welcome to Eddie is one of the funniest that Miss Haywood has ever written. Of course, the pay dirt turns out to be really valuable. Eddie becomes more of a hero than ever, and in the end is so endearing in his independent decision about its value that he proves again to be the most popular of small boy heroes.

THE DOLL IN THE WINDOW. By Pamela Bianco. New York: Oxford University Press. 32 *pp.* $2.

Here is a book in which delicate colored illustrations have the linear precision of cutaway paper dolls and yet they retain an evanescent charm. Though the story is simple enough for a five-year-old to understand, yet there is that element of poignancy which accompanies Pamela Bianco's creations even when happily ended.

—C. H. B.

CURIOUS MISSIE. By Virginia Sorensen. Illustrated by Marilyn Miller. Harcourt, Brace. 208 *pp.* $2.75.

This is an altogether charming story of a little girl who lives in the Georgia cotton country. Missie was always asking questions and getting into trouble. When her family feared she had been kidnaped she was only finding out how a cotton gin worked. While they hunted frantically through the stores for her Missie was buried among the books in the library. In her quest for Indian relics she was imprisoned on a huge rock by a bull.

Missie, "the girl who asked questions," was chosen to go to the commissioners and tell them how much the children needed books and a bookmobile. Young people will delight in Missie's rides with the Bookmobile Lady and her adventures with Grandma Topping, whom she taught to read. This book captures the essence of a small child's feelings and thirst for knowledge. —MARIAN R. BROWN.

DARK ARROW. By Lucille Mulcahy. Illustrated by Herbert Danska. New York: Coward-McCann, Inc. 209 *pp.* $2.50.

This story goes back into the fifteenth century when a tribe of Pueblo Indians lived in the mountains of New Mexico. Younger Brother was a twelve-year-old who was sure there was nothing the world so fine as becoming a great hunter and warrior and winning an honorable name. A mysterious black arrow nearly cost him his life and a hostile tribe threatened to wipe out the pueblo, but the boy handled both situations in a way that left no doubt about his future greatness.

The story is unusual in setting and is full of authentic details relative to the customs, traditions, and daily life of its characters. It is well enough written to make a reader feel that those far-off people actually lived. The format is excellent.

—By Robert J. Henneberger, for "The Beatinest Boy."

FRIPSEY SUMMER. Written and illustrated by Madye Lee Chastain. New York: Harcourt, Brace & Co. 210 *pp.* $2.50.

In this book the author of "Bright Days" presents another story of the fascinating Fripsey family. Mr. Fripsey is to be promoted if he is chosen from two other candidates for a higher position and a better salary. The decision is to be made by the head of his firm who is known to the Fripsey children as "Terrible Tibber." The combined efforts of the family, ably assisted by Marcy, their admiring next-door neighbor, finally win the battle. What they do, what they say, and their firm determination to help Mr. Fripsey add up to a very exciting summer. Terrible Tibber turns out to be the bossy wife of a great friend of Davey's, a gentle old man who comes and talks to Davey every day. The chapter called "The Way to a Man's Heart" is a very amusing one. This is a happy sequel to a book that has proved highly popular among the younger girls.

HOMER SEES THE QUEEN. By Margaret J. Baker. Pictures by Garry MacKenzie. New York: Whittlesey House. 153 *pp.* $2.50.

The boys and girls who read "Homer the Tortoise" will be deeply interested to learn that he went up to London to see the royal procession when the new Queen was crowned. It is probable that Homer got nearer to the Queen than any other American in London, including the American Ambassador. He slipped away from Lettice and crossed the open roadway right in front of the impressive lines of policemen just as the royal coach stopped at the entrance to the Abbey. No one dared to make a move to stop him and the Queen, looking down, saw him and smiled. Homer, in his rather stuffy way, boasted of it afterward. "She smiled at me," he said.

This is as funny as Homer's first book. It is also an excellent background book for an historical event. It is illustrated with black-and-white sketches of London.

THE WONDERFUL FASHION DOLL. Story and pictures by Laura Bannon. Boston: Houghton Mifflin Co. 86 *pp.* $2.25.

The fashion doll was sent over a hundred years ago as a gift to little

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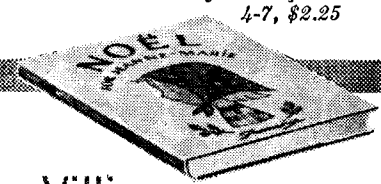

For young people

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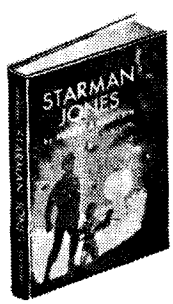
A boy's journey to the distant stars. Illus. by *Clifford Geary.* *Older boys and girls, $2.50*



Walter Buehr

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Alan Villiers

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Marcia Brown pictures

Hans Christian Andersen's

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Beautiful presentation of a favorite story. Four colors throughout. *5-10, $2.25*

Claire and George Louden

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About a boy in present day India. 48 pages, with drawings by the authors. *6-10, $2.50*

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CHARLES SCRIBNER'S SONS

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Debby Moore, who lived on a farm in Peterborough. She was an exquisite creature with an extensive wardrobe. Debby had a little leather trunk made for her dresses, her shoes, her lace-trimmed bonnet, and her stylish riding habit. When Debby went to London she hid the fashion doll in the little trunk and put the trunk in a secret place in the old farmhouse. One hundred years later the Debby Moore of today, guided by an old letter, set out to find the hiding place. It is a gay little story and, in the end when the doll is found, Miss Bannon makes three full-page drawings in color of the little lady in three of her early nineteenth-century costumes. These drawings, with their intricate detail, will delight little girls. The end papers are particularly attractive.

UP AND DOWN THE STREET. Story by Lisa Fleming. Pictures by Jane Miller. New York: Oxford University Press. No pp. $1.75.

Five-year-old girls will enjoy this unassuming story of the two Susans: one who lived Up-the-Street and the other one Down-the-Street. The ending is quite unexpected and the pictures amusing. —C. H. B.

FLORINA AND THE WILD BIRD. Written by Selina Chonz. Illustrated by Alois Carigiet. Translated from the German by Anne and Ian Serrailler. New York: Oxford University Press. No paging. $3.

Those who liked "A Bell for Ursuli" will enjoy this book which comes to us from Switzerland. It tells how Florina found a wild bird and cared for it, and how finally she never was so happy as when she let it go free.

This very sweet story is in free verse easy enough for young readers. If you happen to see the world in a sort of angular way you will like the fresh and gay-colored pictures. A book with a Christmasy touch. —C. H. B.

—Illustrated by Garry MacKensie for "McGonnigle's Lake."

Books for Older Boys and Girls

MARA: Daughter of the Nile. By Eloise Jarvis McGraw. New York: Coward-McCann, Inc. 279 pp. $3.

This is the swiftly moving story, as absorbing as a good mystery, of Mara, a pretty and ambitious slave girl in ancient Egypt, who wants to be free and rich. Both freedom and gold are promised her when she is hired to be a spy for Queen Hatshepsut, half-sister of Thutmose. On a Nile boat on her way to the court she meets young Lord Sheftu, who makes her a spy for the rival party of Thutmose, the king. For a while the clever girl, not unlike a juggler, manages to play a double game, but her growing love for Sheftu compels her to reveal a plot to him. In saving his life and the king's she becomes a traitor to the Queen and a victim of her cruelty. To the reader's satisfaction Thutmoses's just cause triumphs and Mara and Sheftu, elevated to the rank of count and "Nearest Friend and Advisor of Pharaoh," are to be united for life.

This fascinating story develops against an authentic background. The evocative descriptions, even the lively dialogue, retain Egyptian imagery. The book brings to life a number of well-defined characters—Lord Sheftu, Nekonkh, captain of a Nile boat, the homesick Canaanite Princess Inanni, the haughty Queen Hatshetput, the new Pharaoh, Thutmose, brave as a lion. Mara herself behaves very much as a modern girl, with humor and inventiveness. Through her relationships with people and through her experiences ancient Egypt becomes very real to girls of today.

—B. W. S.

LUCKY STARR AND THE PIRATES OF THE ASTEROIDS. By Paul French. New York: Doubleday & Co. 188 pp. $2.50.

The space-ship *Atlas* had been especially built at the Moon base to locate a nest of pirates that was operating on one of the asteroids. She was not supposed to have a man aboard, but Lucky Starr, space-ranger, decided to take a look out there so he stowed away at the last minute. To find one tiny star perhaps a mile in diameter in fifty thousand was plenty difficult, but it was only an incident in Lucky's adventures after pirates boarded the ship. What the earth-born boy did makes a story so pack-jammed with thrills that there is not room for one wasted word.

Fantastic as all such yarns are, this is especially well written, particularly the conversation. Whether the characters are leapfrogging planets or shooting through the sun's corona on a forty-five-trillion-mile jaunt they talk as naturally as the folks next door. For those who like space stories here is a good one.

—Merritt P. Allen.

MIDGE BENNETT OF DUNCAN HALL. By Marjorie B. Paradis. Abelard Press. 271 pp. $2.50.

Midge Bennett's year at Duncan Hall provides just enough of the loyalties, romance, and escapades of a sophomore in prep school to fire the imagination of most junior-high girls and many of their older sisters. The two Bennett girls, Adele and Midge, provide a fine character contrast. Adele is beautiful, snobbish, selfish, and vain; her sister is friendly, kind, and sensible. Midge is full of fun and gay spirits; her escapades and difficulties are as human and interesting as her successes. Her romance with Del is exciting but wholesome. Most girls will delight in this story and envy Midge her experiences at Duncan Hall. —M. R. B.

STAR RANGERS. By Andre Norton. New York: Harcourt, Brace & Co. 280 pp. $2.95.

Natives of a dozen planets, the Rangers were a varied lot, birdmen, reptile men, human beings, and others, but they were all loyal to Central Control, which commanded the First Galactic Empire. Things were in a bad way in the year 8054 A.D.; there was corruption in high places, space pirates had disrupted celestial commerce, and one by one the universes were falling to enemies. Short of supplies because of betrayal, the crew of the patrol ship *Starfire* was wrecked on a planet that had been unmapped and forgotten for centuries. There was no hope of escape so the Rangers set out to adapt themselves to the ways of the lost world and its people. And what a time they had, what a super-hair-raising time! The story has a style that is not always easy to follow, but it will be eaten up by older boys and adult space fans.

—M. P. A.

ALICIA. By Florence Crannell Means. Illustrated by William Barss. Boston: Houghton Mifflin Co. 266 pp. $2.75.

Alicia Bara's picture on the book jacket will make older girls want to read the story of this lovely nineteen-year-old blonde. In her junior year Alicia, a future newspaper corres-

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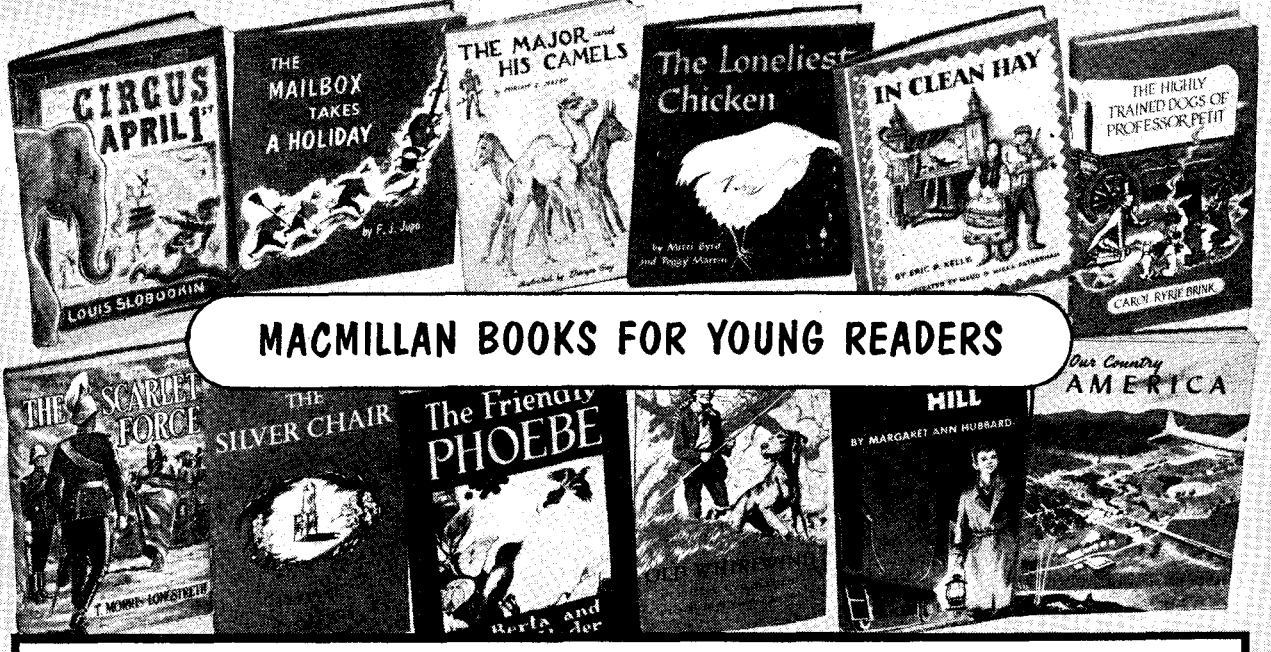

THE LONELIEST CHICKEN
by Mitzi Byrd

Illustrated by Peggy Martin About Clinkle, a chicken who was lonely and wanted someone to talk to. *Ages 4-8* *$1.00*

THE MAILBOX TAKES A HOLIDAY
by F. J. Jupo

Illustrated by the author When the mailbox, the traffic light *and* the waste basket ran away, the whole town was topsy-turvy. *Ages 6-8* *$1.00*

THE MAJOR AND HIS CAMELS
by Miriam E. Mason

Illustrated by Zhenya Gay A story of the early West and the Major who brought camels to America to help build roads. *Ages 8-10* *$2.00*

OLD WHIRLWIND
by Elizabeth Coastworth

Illustrated by Manning Lee A colorful incident in the life of Davy Crockett when he was twelve years old. *Ages 8-12* *$2.00*

IN CLEAN HAY
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Illustrated by Maud and Miska Petersham A charming folktale about the children who served the Christ Child on Christmas Eve. *Ages 8-12* *$1.25*

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by Louis Slobodkin

Illustrated by the author The circus came to town on April Fool's Day, but that couldn't explain all the things that happened. *Ages 8-12* *$2.25*

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Early railroad days in Minnesota and the exciting story of Chad whose ambition was to be a railroad man. *Ages 12-16* *$2.50*

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Illustrated by Robert Henneberger A troupe of amaziingly clever dogs come to their master's aid when he is in trouble. *Ages 8-12* *$2.50*

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—By Feodor Rojankovsky, for "My Friend Yakub."

pondent, leaves her Eastern college to study in the University of Mexico. She stays at an old pension and finds a true friend in the lively Californian girl Honey, who joins in all her discoveries and helps her solve some of her problems. A tragicomic situation arises—fit for the stage—when Alicia's two suitors arrive unexpectedly to spend their Christmas holidays in Mexico.

Alicia sees fascinating things in the Mexico of today, learns about old customs, makes many friends. Her experiences help her to grow up and, as she says herself, to "look at things straight, without all sorts of twisted values." The illustrations by William Barss contribute in making this a true discovery of Mexico. One of the original features of this story is that it has Alicia and Honey participate in a summer work camp of the American Friends Service Committee, a modern venture in international cooperation. —B. W. S.

A CHANCE TO BELONG. By Emma Atkins Jacobs. Illustrated by Oscar Liebman. New York: Henry Holt & Co. 214 *pp.* $2.50.

Sixteen-year-old Jan and his family have come from Czechoslovakia. Jan is a courageous youngster who works hard in high school and at home too. He longs to become a full-fledged American citizen, but his father clings to the Old Country ways. A conflict is bound to rise. This story rings exceptionally true and shows a great deal of understanding of foreign ways. We wish, however, that the author had sustained the tone up to the very end of the story which is somewhat marred by a dull, stereotyped high-school speech unworthy of the hero's outstanding personality.—C. H. B.

BENNETT HIGH. By Marguerite Dickson. New York: Longmans, Green & Co. 218 *pp.* $2.75.

Angelica was as stubborn as the proverbial horse led to water. Her father could force her to attend Bennett High, but he couldn't make her mix socially with the Eastsiders who went there. Angelica started her senior year as a senior snob—by snubbing a boy whose father was a truck driver and a girl who seemed foreign. She also flatly refused to participate in any of the school activities. How Angelica gets an education in democracy at Bennett is shown in a string of significant incidents, the best being one where a rich boy turns the tables and patronizes her. The author has poured all her energies into forging one thing: a theme as direct and powerful as a prizefighter's punch. A leaven of subtlety would not have been misplaced. —Bernice Frankel.

THE GOLDEN MONKEY. By Frank Knight. Illustrated by J. S. Goodall. New York: St. Martin's Press Inc. 196 *pp.* $2.50.

A combination of a clipper race around the 1850's, gold rush in Australia, a girl who is not a girl, and a boy of thirteen who goes to sea hoping to find his lost father. All this against a carefully worked out historical background. A good story for boys from twelve on. —C. H. B.

MY FRIEND YAKUB. By Nicholas Kalashnikoff. Illustrated by Feodor Rojankobsky. New York: Charles Scribner's Sons. 249 *pp.* $2.75.

The author of "The Defender" paints for American boys and girls a series of simple yet vivid word pictures of a Siberian village. The stories are told by a boy who considered Yakub the Tartar, artist, artisan, and storyteller for the village people, the finest of men. "He was part of my life for only a short time, but what he gave me I shall have forever." As in "The Defender," the village comes alive for us to an extraordinary degree. The people, the animals, the artists of the circus that comes to the village, the wild Tartars and their wild horses, the long winters and the coming of the beautiful flowery spring, the wedding of the girl whom Nicolai loved are all dominated by the character of Yakub himself. For this unusual book Feodor Rojankovsky has made some stunning black-and-white drawings. They will fascinate the children with their realistic background and detail.

PROMENADE ALL. By Helen Markley Miller. Illustrated by Dorothy Bayley Morse. New York: Doubleday & Co. 278 *pp.* $2.50.

Hightailing it into the mountains at night to save their cattle from rustlers was the kind of job that fell to dark, tomboyish Dell, never to her pretty blonde sister. Favoritism like this, and other things, made Dell certain she wasn't really a member of the Brouilliette family. Nevertheless, she felt well loved—her father had chosen her to call the square dances as he fiddled; she had a good adult friend in Dave; and the Indians seemed particularly to like her. There's little plot besides the mystery of parentage, but the current of everyday life that sweeps Dell from her tenth year to her romantic teens is overflowing with realistic incident and detail. Dell, hardened enough to ice-skate barefooted (except for a coating of beeswax), her restless father, and uprooted mother—the entire pioneer family—make the Northwest in the 1870's come alive. —B. F.

IN A MIRROR. By Mary Stolz. New York: Harper & Bros. 210 *pp.* $2.50.

All of Mary Stolz's novels are notable for their eloquence, maturity, and insight. Her latest is rich in these qualities. The diary form adopted for the story is ideal for Miss Stolz's purpose, which is to disclose the inmost thoughts of a college junior who seeks to understand herself and those about

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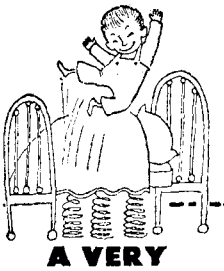

A VERY SPECIAL HOUSE

By Ruth Krauss. "Maurice Sendak's very entertaining pictures—all round and angly and spidery at the same time—are perfect for Ruth Krauss' verses. Together they show just what goes on inside a little boy's mind — inside his dream house full of monkeys and a clown and a big old lion." —VIRGINIA KIRKUS.
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IT IS NIGHT

By Phyllis Rowand. "It is night. Where should a big brown bear sleep?" Where should a rabbit, an elephant, a rooster or a train go at the end of the day? It's all delightfully answered in this perfect book for bedtime reading. **Illustrated by the author.** Ages 3-6. $1.75
Cloth library edition. $2.25

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By Esther Averill. The lovable cat, Jenny Linsky, is able to conquer her natural feelings of jealousy and finally helps her brothers join the exclusive Cat Club. **Illustrated by the author.**
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By Clare Turlay Newberry. How a lonely little boy in a city apartment finally got the kitten he had always wanted makes a wonderful story — beautifully illustrated with **Newberry pictures** in color and black-and-white. Ages 6-10. $2.50

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By Meindert DeJong. The tender and touching story of a hungry little stray dog who finally finds a friend he can trust, by the gifted author of *Shadrach, The Tower by the Sea* and *Good Luck Duck.* **Illustrated by Maurice Sendak.** Ages 8-12. $2.50

IN A MIRROR

By Mary Stolz. "Another star for Mary Stolz—for this story of Bessie's third year in a New England woman's college, in diary form, is a sensitive record...which has joy and wisdom to offer." —VIRGINIA KIRKUS.
Ages 14 up. $2.50

A CAP FOR MARY ELLIS

By Hope Newell. How two Negro girls studied to be nurses and made friends in an upstate New York hospital makes a fine story teenage girls will enjoy.
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By Lorna Beers. The author of *The Book of Hugh Flower* tells a gripping story of Revolutionary days, and of a young boy who learned what it really meant to be a hero in General Washington's army.
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her. Bessie's problem is that she is fat. Because she is fat she feels exempted from making any efforts toward a rounded social life and resigns herself to an intellectually full but emotionally empty life. Despite her supposed resignation she grows wistful, for Til —her beautiful roommate and best friend—acquires a particularly likable friend named Johnny. When Til hurts Johnny (as she hurts all men) Bessie's reaction is quite self-revealing—for once in her life she tries to interfere with Til. The resultant quarrel spurs Bessie into facing many truths about herself, including the fear that kept her from losing her protective weight. The girls make up, only to grow apart again because of another man—a happily married instructor whom Bessie dislikes (for reasons which reflect on her own personality), and with whom Til falls miserably in love. In contrast to Bessie, Til never gains the self-perception needed to resolve her problems. Bessie's relationships—with Til, the instructor, her parents—are sensitively drawn and serve to enlighten her. Girls who read her story will be enlightened, too, as well as deeply moved. —B. F.

THE FIELDS OF HOME. By Ralph Moody. Illustrated by Edward Shenton. New York: W. W. Norton & Co. 335 *pp.* $3.50.

In 1912 his family moved from Colorado to Massachusetts, and young Ralph, fifteen years old, could not get accustomed to the new small town. In order to prevent his getting into serious trouble his family sent him to Maine, to his grandfather's farm. How he helped reclaim the land and also make a new man out of his grandfather Mr. Moody tells us in a long-winded but absorbing account of the all-year-around work on the farm.
—C. H. B.

STEP TO THE MUSIC. By Phyllis A. Whitney. New York: Crowell. 256 *pp.* $2.75.

Although Abigail Garrett lived a hundred years ago, young readers will accept her as one of themselves. Abbie loves people and good times; she dislikes politics, hoopskirts, and war. When her father marches away to the Civil War Abbie realizes the despair of her Southern-born mother. Though she follows the war news with interest, this is primarily the story of a young girl as she matures and falls in love.

Because she is stable and dependable people turn to Abbie with their troubles. She finds her life filled with problems and duties as well as exciting adventures and real satisfactions. Although she fancies herself in love with Douglas McIntyre, her real affection shifts to the rebellious Stuart. The history of Staten Island and the background of the Civil War add interest and authenticity to this fine story. —M. R. B.

TOMORROW IS FOR YOU: Minnesota, 1857. By Vera Kelsey. Illustrated by Clarence Tillenius. New York: Charles Scribners Sons. 247 *pp.* $3.

A fine story for the older boys and girls about the fur trade in Minnesota. It has exciting moments in the perennial battle between the fur traders from the North and the local industry. There are some very well-drawn characters, particularly the character of Christopher Boucher, the young hero.

HIDEAWAY HOUSE. By Adele and Cateau De Leeuw. With illustrations by Robert Candy. Boston: Little, Brown & Co. 150 *pp.* $2.75.

This is a pioneer story. It is exciting enough to appeal to boys and girls and fine enough to meet with the approval of their elders. Sam Titus and his wife, Hannah, with their two children, travel by land from their home in New Jersey to the Ohio River, then by flat boat down the Ohio to Cincinnati, and from there through the forest to build their home on the new land. The people in the story are so clearly drawn that we see them all through the hardships of that journey, through the ever-present menace of the Indians, through the hard work of building the house and clearing the land. Hideaway House was a cave near the river that Jon and Esther Ann found once and kept secret. It was there that the Titus family and their neighbors went when a hostile tribe attacked them. In spite of the difficulties there are humor, friendship, and many happy times for Jon and Esther Ann, and the courage and faith of their mother make her a memorable character in this saga of American pioneers.

THE SUPER'S DAUGHTER. By Anne Tufts. Illustrated by Edward J. Smith. New York: Henry Holt & Co. 216 *pp.* $2.50.

Meri Novak, daughter of the superintendent of an apartment house in New York's Greenwich Village, is an attractive and determined seventeen-year-old girl whom we follow from January to June in the eventful year of her graduation from high school. How Meri through hard work—and well-founded suspicion which leads to the uncovering of a mystery—wins a scholarship to art school is convincingly told by an author who has long been a teacher in the setting she so well describes. Meri, her lovable parents, D.P.'s from Middle Europe, and her cheerful younger sister, Olga, are understandingly portrayed in their adjustment to life in America, as are Tany, a Polish girl, and others of Meri's friends in the cosmopolitan New York high school. —B. W. S.

THE GOLDEN QUEST. By Frank Crisp. Illustrated by Richard Powers. New York: Coward-McCann. 276 *pp.* $2.75.

Pirates, gypsies, hurricanes, witches, long sea voyages, deserted islands, Spanish treasure ships—never was there a book with more adventure and romance. Jack Besom and his sister were orphans. Granny Besom, a gypsy with second sight, brought them up in Somerset, England, in the late 1600's. Near the time of her death she gave Jack three views of the future. Later he recognized the cruel keeper of Newgate Prison, the pirate commander of the *Black Albatross*, and his own father as individuals he had seen in those visions.

This is a sea story that will kindle the imagination and warm the heart of most boys. Chasing the pirate ship around Cape Horn in stormy weather, outwitting murderous villains in England, or escaping from the horrors of prison, Jack Besom is always alert, honest, and unafraid. —M. R. B.

BOY ON DEFENSE. By Scott Young. Illustrated by James Ponter. Boston: Little, Brown & Co. 246 *pp.* $2.75.

Bill Spunska was a Polish D.P. whose parents fled to England and later moved to Canada. His passion was hockey, to play first with the high-school team and then with professionals. But his chances were threatened by his mother's illness, his father's loss of income, and a feud in school. A discouraging situation resulted. What Bill did to straighten out things is one of the best sports stories of the season. The characterization is especially good, well above the average, and the quality of the writing is high.

FATE OF THE CLIPPER "WESTWIND." By John Scott Douglas. Jacket drawing by Rus Anderson. New York: Dodd, Mead & Co. 250 *pp.* $2.50.

When Randy sailed from San Diego on the clipper *Ripple* it was for the double purpose of learning the tuna

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By JESSE STUART. *Illustrated by Robert Henneberger.* Kentucky's well-loved poet-novelist introduces us to David, and everyone will agree with David's grandma that he is the beatinest boy in the world. Ages 8-12. $2.25

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By WILLIAM A. BURNS. *Illustrated by Paula Hutchinson.* The assistant to the director and a staff illustrator of the *American Museum of Natural History* tell the fascinating story of how man has sheltered himself through the ages. Ages 10 up. $2.50

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fishing business and trying to find Frank, his buddy, who was supposed to have been lost off the coast of Central America. The captain, his son, the elements, and various deep-sea creatures poured it on till Randy nearly broke. But not quite. Please, Mr. Douglas, spice up the conversation in your next story. Don't let your rough-and-ready characters, who are so good otherwise, talk like English profs. —M. P. A.

RANGER'S RANSOM. By Herbert Best. Illustrated by Erick Berry. New York: Aladdin Books. 192 *pp.* $1.75.

Cass Purdie didn't like being bound out to Master Golden, the blacksmith, so he ran away and joined Rogers' Rangers in the spring of 1759. A few weeks later he took part in the French retreat from Ticonderoga and General Amherst's capture of the fort. After that he had more adventures that put him on his feet as a free man and a respected smith, as all the Purdies had been for generations.

The book's military interest is slight because the French and Indian War was closing as the story begins. The characterization is sketchy and disappointing, especially in the case of Major Rogers. Underemphasis of dramatic situations and a lack of broad historical background leave considerable to be desired. —M. P. A.

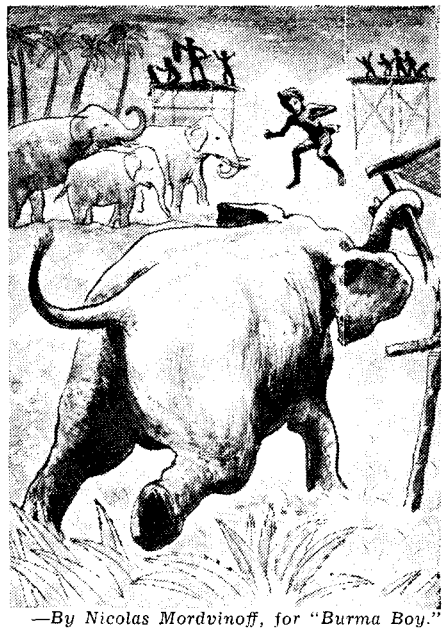
RIDE WEST INTO DANGER. Written and illustrated by Billy Warren. New York: David McKay Company. $2.50.

Billy Warren's Wild West stories are always among the best, and this new one is no exception. Who can resist following Sandy, that fourteen-year-old boy, all the way from St. Joseph, Missouri, to Santa Fe, all by himself, in 1858, when the country is alive with buffalos, hostile Indians, and white cutthroats? A good yarn up to the very end. —C. H. B.

THE SPELL OF THE WHITE SURGEON. By Jim Kjelgaard. New York: Dodd, Mead & Co. 197 *pp.* $2.50.

The Midwest was just opening up its great resources to enterprising people when young Ramsay tried his luck in fishing on Lake Michigan. People were mixed—upright hard-working folks and ruthless gangsters. Only someone who has lived along those shores could so well have recaptured the weird atmosphere of Lake Michigan and the dauntless spirit of its first white fishermen.

—C. H. B.



—*By Nicolas Mordvinoff, for "Burma Boy."*

The World Today

WONDERS OF THE TREE WORLD. By Margaret Cosgrave. New York: Dodd, Mead. 92 *pp.* $2.50.

A gifted author-illustrator has made an engaging Who's Who of the Tree family and the uses to which men have put them from ailanthus and apple to rubber trees and willows. With an artist's and horticulturist's eye she has drawn their leaves, described their growth, and made forests and orchards and arboretums seem like jolly parties full of history, gossips, and lessons.

—Ernestine Evans.

ALL ABOUT THE WEATHER. By Ivan Ray Tannehill. New York: Random House. 148 *pp.* $1.95.

"Observe, report, predict and warn, these are things weathermen try to do . . . ," and one of them, a distinguished meteorologist, has taken time out from his weather maps to explain to everyone of us, children and adults, the evolution of the weather, the factors affecting its components, the instruments used, and national and international organizations set up to collect needed data rapidly

As the weatherman is expected to predict the weather a special chapter has been devoted to this subject. We see the importance of the knowledge of air masses, fronts, and their displacements. In our opinion this is the most interesting chapter, together with the one concerned with the water content in the air and clouds.

Altogether this is an excellent book, and we expect to witness a great many children gazing at the clouds, and asking their father for the weather page instead of the comics.

—Vladimir Specktor.

FREEDOM AND PLENTY: OURS TO SAVE. Written and illustrated by Wilfrid S. Bronson. New York: Harcourt, Brace & Co. 124 *pp.* $2.95.

In a series of unusually attractive drawings, lovely in design and touched with humor, Mr. Bronson presents the story of America's failures and successes in conserving its natural resources. It is a book that will attract the younger boys and girls through its illustrations. On the other hand, it has much information that will be of value to the older ones. The endpapers are in themselves a lesson on our resources, and in the necessity of conservation.

JAPAN IN STORY AND PICTURES. By Lily Edelman. Foreword by Roma Gans. Illustrated with photographs. New York: Harcourt, Brace & Co. 56 *pp.* $2.25.

A series of photographs of the children of modern Japan, very well reproduced, illustrate a lively, interesting description of Japan as it is today. Both text and pictures give the impression of children who are like our children, friendly, merry, and full of vitality. It is a valuable book for our younger boys and girls here in America.

WHO BUILT THE HIGHWAY? A Picture Story by Norman Bate. New York: Charles Scribner's Sons. No paging. $2.50.

An unusual picture book. The strong objective drawings are printed in dark red. Each one shows a machine that helped to build the highway between Big Town and Little Town. It has a text that is almost poetical in its rythmic wording. A fine Christmas or birthday present for small boys.

COMMUNICATION: FROM CAVE WRITING TO TELEVISION. By Julie Forsyth Batchelor. Illustrated by C. D. Batchelor. New York: Harcourt, Brace & Co. 116 *pp.* $2.50.

This is an unusual book. It tells the story of the ways through which man has communicated with his fellow men so clearly that even the younger children will get a great deal from it. Boys and girls who know so much today of modern communication in radio, television, etc., will find it well worth while to follow the long development of communications through the century. It has an index and is

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New Books for Young Readers

FREEDOM AND PLENTY:

Ours to Save

Written and illustrated by **WILFRID S. BRONSON.** "A splendidly organized and suggestive tally of conservation in our country." —VIRGINIA KIRKUS
Ages 6-10. $2.95

JAPAN IN STORY AND PICTURES

By LILY EDELMAN. An up-to-date portrait of Japan and its people. Illustrated with many photos. Foreword by *Roma Gans.* Ages 9-12. $2.25

PIKE OF PIKE'S PEAK

By NINA BROWN BAKER. The authentic story of a great soldier-explorer. Drawings by *Richard Powers.*
Ages 9-12. $2.50

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By VIRGINIA SORENSEN. A friendly, heart-warming story about a little girl who asks too many questions. Drawings by *Marilyn Miller.* Ages 8-12 $2.75

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Ages 9-12. $2.50

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Story and line drawings by **MADYE LEE CHASTAIN.** The unpredictable Fripseys of *Bright Days* in a gay new story.
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COMMUNICATION:

From Cave Writing to Television

By JULIE FORSYTH BATCHELOR. A simple, readable account. Line drawings by *C. D. Batchelor.* Ages 9-12. $2.50

ROCKY'S ROAD

By JERROLD BEIM. A good story of a boy's choice between basketball and the school paper. Drawings by *Paul Galdone.* Ages 9-12. $2.75

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By DOROTHY LYONS. California ranch life and a mystery, by a favorite horse-story author. Line drawings by *Wesley Dennis.* Ages 12 up. $2.75

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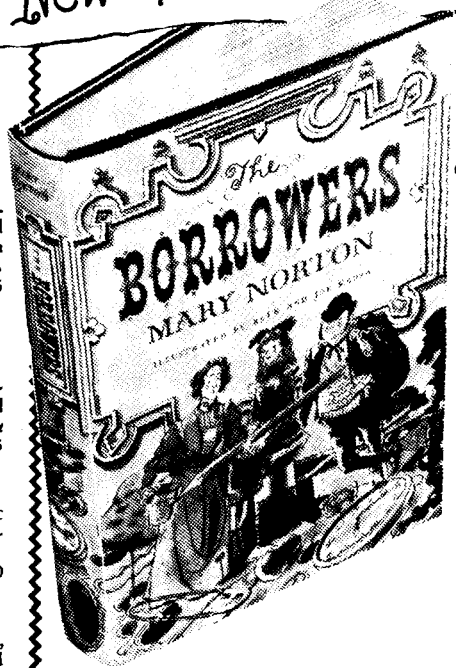


"A fascinating and imaginative tale for the entire family." –STERLING NORTH

The BORROWERS

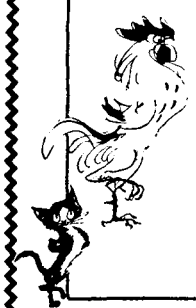
By MARY NORTON

"Have you made your Christmas shopping list? If not, jot down *The Borrowers.* If you have, add *The Borrowers.* How many copies you will need depends on how many friends you have between the ages of eight and one-hundred-and-eight, for here is a book to delight all ages."—*Childhood Education*

"Awarded the Carnegie Medal in England as the outstanding children's book of 1952, it is a fantasy that brings to mind such impressive titles as *The Water Babies, The Wind in the Willows,* and even *Alice in Wonderland.*"—*N. Y. Times Book Review*

Illustrated by Beth and Joe Krush.

Ages 8 up. $2.50



PITSCHI

By HANS FISCHER

The delightful story of a kitten who wanted to be anything else but what he was. "A perfectly stunning picture book by a brilliant Swiss illustrator and printmaker."—*Chicago Tribune*

"Fresh in conception, distinguished in design, it is a triumphant achievement in American color printing and picture-book making . Sparkling pages in six colors." —ANNE CARROLL MOORE, *The Horn Book*
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Five-color pictures by JOSEPH LOW

A distinguished graphic artist has turned Mother Goose into a delightful guessing game through charming rebus picture-puzzles that will provide hours of enjoyment for everyone. Ages 6 up. $2.50

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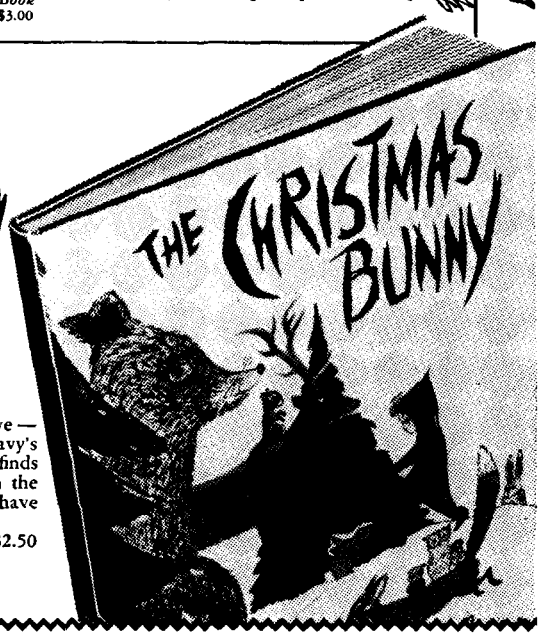
By WILL and NICOLAS

"A dream-walk in the woods — on Christmas eve — makes a spellbinding wish-come-true story... Davy's excursion to a snow-laden forest where he finds Santa and the animals and makes friends with the bunny he hopes for the next morning — will have a home in many hearts."
—VIRGINIA KIRKUS. Ages 4-8. $2.50

Lavishly illustrated in four colors.



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By STEPHEN W. MEADER. The vivid story of a high school basketball team's uphill struggle to victory. Illustrated by *Don Sibley.* Ages 12 up. $2.75

MACHINES THAT BUILT AMERICA

By ROGER BURLINGAME. An absorbing account of the men and machines that opened up America and made mass production possible.
Ages 12 up. $3.50

THE STORY OF GLASS

By FREDA DIAMOND. An absorbing account of glass and its role through the ages. Illustrated with 48 pages of photographs. Ages 12 up. $3.75

THE WISHING APPLE TREE

By JEAN BOTHWELL. A lively story about Nebraska farm children. Drawings by *Marshall Davis.* Ages 9-12. $2.95

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attractively illustrated with black-and-white sketches.

SUPERLINER S.S. UNITED STATES. By Henry Billings. New York: The Viking Press. 128 *pp.* $3.

A very interesting book on navigational conditions and history on the Atlantic Ocean in which the superliner *United States* now plays an extremely important part. The author gives the reasons why she is such an outstanding ship from the point of view of safety, comfort, speed, etc. The reader can see it for himself by going along on her third trip as described in the book. —V. S.

A GOLDEN BOOK OF FACTS ABOUT THE U.S.A. with fifty picture maps and a jig-saw map of our country. Text by Marion Conger. Pictures by Harry McNaught. New York: Simon & Schuster. $1.

Large size package book. The text is simple and sufficient to convey the characteristics of each state which is represented by a colored map sprinkled with trees, animals, people, objects pertaining to that part of the country. The print is large and black, the pictures lively, often humorous; colors are varied and pleasing. The layout of the pages is much better than in some other Golden Books of the same size. The jig-saw puzzle is an added treat.

A gay and useful documentary. —C. H. B.

UNITED NATIONS, N. Y. By Dorothy Sterling. Photographs by Myron Ehrenberg. New York: Doubleday & Co. No paging. $2.50.

A book for younger boys and girls that will mean to them what "Partners: United Nations and Youth" meant to older children. A series of stunning photographs and a clear, simple text tell of the new buildings on the East River and the people who come and go there. The photographs of the people are particularly effective. It has a foreword by Benjamin Cohen, Assistant Secretary General for Public Information.

TOMMY AND DEE-DEE. By Yen Liang. New York: Oxford University Press. No paging. $1.50.

It would be difficult to teach world peace and understanding in a simpler and more convincing form. In this small picture book one page is devoted to Tommy, the American boy, and the other one to Dee-Dee, the Chinese boy. Just one line under each picture of activities or feelings is sufficient to lead to the inevitable conclusion of the last page, "They live half a world apart, but aren't they a lot alike?"

Mr. Yang is not only a distinguished artist and poet, he is also a man with a deep and tender sense of humanity. His small book deserves the greatest attention from all parents and educators. As to children, it is a sure success. —C. H. B.

THE VILLAGE TREE. By Taro Yashima. New York: Viking Press. 35 *pp.* $2.50.

Momo, Mr. Yashima's small daughter, wanted to know what her father did when he was her age in Japan. This book is the answer. There could not be a nicer answer, whether in text or pictures. It is all very, very simple the way Yashima and his friends spent some of the days of their boyhood, yet it is brimful with a poetical sense of wonder, and though they played hard and had a wonderful time yet it is beauty and peace which pervade this eloquent picture book. —C. H. B.

RAIN IN THE WINDS. A Story of India. Story and pictures by Claire and George Louden. New York: Charles Scribner's Sons. No paging. $2.50.

A boy and his pet elephant, the hard life in India during the dry season, the monsoon, the rain, and the big hope raised by the Western engineer that a dam could be constructed and water supplied to the country the year around. It is hard to tell what is best: the pictures or the text. This is a beautiful introduction of India for all young children and for adults, too. Through this picture book it becomes evident that, if Western science can help India very effectively, India has much to teach the West in rhythmical, serene beauty of living. —C. H. B.

Birds and Beasts

PETS. By Frances E. Chrystie. Boston: Little, Brown & Co. 272 *pp.* $3.50.

This beautifully designed and clearly written book is exactly what it promises on its jacket: "A complete handbook on the care, *understanding,* and appreciation of all kinds of animal pets." The italics are the reviewer's. Pets require the same kind of responsible, constant affection and interest that children do; and knowledge on the part of their protectors of their needs for space, proper beds, proper diet, and care in sickness and health of body, mind, and feelings. Ranging from dogs and cats to all varieties of birds and fishes, wild creatures of the woods and farm animals, horses, and ponies, the book is tender as well as scientific. The reviewer beseeches a paperbound reprint that its civilized text shall reach the greatest possible number of boys and girls, and their parents. Pets really help children to grow up. —E. E.

ALL KINDS OF DOGS. Edited and with photographs by Walter Chandoha. New York: Alfred A. Knopf. 85 *pp.* $3.50.

A fitting companion to last year's "All Kinds of Cats." A Christmas gift for all dog lovers, young and old. —C. H. B.

MASCOT OF THE MELROY. By Keith Robertson. Illustrated by Jack Weaver. New York: The Viking Press. 256 *pp.* $2.50.

Here we have an unusually good adventure story by the author of "The Dog Next Door." It is the story of a United States destroyer in the Second World War, and its hero is a dog. Bosun was found, a shivering, miserable puppy, hiding behind a barrel on a pier in Newfoundland. He

—By Claire and George Louden, for "Rain in the Winds."

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THE DAY AFTER YESTERDAY

Written with pictures by Phyllis Rowand. "For each page of text there is an accompanying illustration . . . It is a book that other little girls should enjoy very much, and their parents, too." — *Horn Book* "Spectacles."
Ages 6 to 8. $2.50

JULIE'S SECRET SLOTH

By Jacqueline Jackson. "This is a really superior story, written with charm and humor . . . a 'one-in-a-thousand' story book." — *Junior Reviewers.* Illustrated by *Robert Henneberger.*
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By Rector L. Lee. "Dramatic story of Peruvian mountain life." — *N. Y. Times Book Review.* Illus. by *Frank Nicholas.*
Ages 8 to 12. $2.50

ALBERTA FOR SHORT

Written and illustrated by Pearl Frye. "This story about a chipmunk, a cat, a monkey, a dog, and Terry and Alec, their owners, is full of family fun."—*Junior Reviewer.*
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TINKER'S TIM AND THE WITCHES

By Bertha C. Anderson. "Immediately and consistently absorbing." *Books on Trial.* Illustrated by *Lloyd Coe.*
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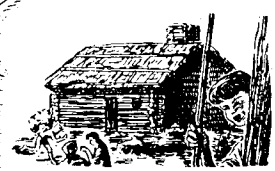

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By Adèle and Cateau DeLeeuw. "Children will enjoy the careful detail of everyday living as well as the pioneer excitement in the story." — Jennie D. Lindquist, *The Horn Book.* Illustrated by *Robert Candy.*
Ages 8 to 12. $2.75

THE DRAGON IN NEW ALBION

By S. H. Paxton. "...an exciting feel of real history." — Virginia Haviland, Reader's Advisor for Children. Illustrated by *John C. Wonsetler.*
Ages 10 up. $2.75

WHITE MOUNTAINEER

By Rutherford G. Montgomery. An exciting account of Billy the Goat's life and fight for survival. Illustrated by *Gardell Dano Christensen.*
Ages 12 up. $2.75

BOY ON DEFENSE

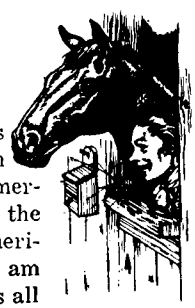
By Scott Young. A hockey story with "a quality of sincerity." — Virginia Kirkus. Illustrated by *James Ponter.*
Ages 10 up. $2.75

GOAL IN THE SKY

By Margaret Hill. The career story of an air hostess. An Atlantic Monthly Press Book.
Ages 12 up. $2.75

MR. REVERE AND I

set down and illustrated by ROBERT LAWSON



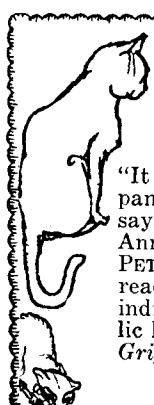
Paul Revere's horse Sherry offers her own skittish view of certain events and famous figures in American history. Josette Frank of the Child Study Association of America comments that "as far as I am concerned, it is Robert Lawson's all time high, and that is saying a great deal!" Ages 10 up. $3.00

WHY WE LIVE WHERE WE LIVE

By Eva Knox Evans. A new kind of story about America bringing history to your own door. Illustrated by *Ursula Koering.* Ages 7 to 11. $3.00

YOUNG HEROES OF THE LIVING RELIGIONS

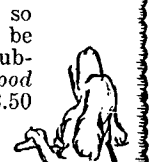
By Joseph Gaer. "I recommend this new and fine book." —Rabbi Louis I. Newman. Illus. by *A. M. Jauss.*
Ages 12 up. $2.75



PETS

By FRANCES N. CHRYSTIE

"It would be ideal as a gift accompanying the gift of a pet to a child," says the *National Humane Review.* Anne Carroll Moore has said that PETS is "A major achievement . . . so readable and so informing as to be indispensable for home, school or public library." Illustrated by *Gillet Good Griffin.* Ages 10 up. $3.50



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By Joseph Gaer. Illus. by *Anne Marie Jauss.*
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OOLAK'S BROTHER

By Bud Helmericks. Drawings by *Henry Bugbee Kane.*
Ages 8-12. $2.75

THE GOLDEN STALLION'S REVENGE

By R. G. Montgomery. Illus. by *G. Giguere.*
Ages 12 up. $2.75

BEGINNER'S LUCK

By Oriel Malet. Illus. by *Fritz Wegner.*
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was only a puppy but his heavy black-and-white coat and his enormous paws foretold that he would one day be a very large Newfoundland dog. It was Slim Teague who smuggled Bosun on board the destroyer *Melroy*, where "no dogs were allowed." It took Slim and every member of the crew to keep the presence of Bosun on the destroyer from the captain. But discovery was inevitable and the scene in which the captain finally recognized Bosun's importance to the morale of his ship is dramatic and amusing.

When the *Melroy* was bombed by enemy planes and sunk off the coast of North Africa Bosun was separated from Slim—Slim thought forever. Months passed, months that were bewildering to Bosun in a strange African land. Finally, through the kindness of a little African boy, Bosun boarded an American ship and landed in an American port. There in Norfolk, day after day, week after week, Bosun watched the ships come in, sniffing attentively at every sailor in his search for Slim Teague. His story as the mascot of the *Melroy* was well known to the American Navy. A friend of Slim's thought he recognized in the patient, mournful Newfoundland who haunted the shipyard the famous Bosun. So Bosun was loaded on an airplane, flown out to Oakland, California, and reunited with an amazed and joyous Slim a Newfoundland found at last.

THE FIRST PUPPY. By Chester G. Osborne. Illustrated by Richard N. Osborne. Chicago: Wilcox & Follett Co. 128 *pp.* $2.50.

The first puppy, the very first, who from wolf cub grew into a faithful dog must have existed in prehistoric times. Mr. Osborne believes so, too, and he has made an easy-to-read story, quite plausible, at any rate full of action and suspense which boys and girls from six to ten will appreciate. —C. H. B.

HURRY HOME, CANDY. By Meindert DeJong. Pictures by Maurice Sendak. New York: Harper & Bros. 244 *pp.* $2.50.

Last spring Mr. DeJong gave us the classical beauty of "Shadrach." Now here is the poignant odyssey of a lost dog. Such a theme has been used many times. What makes this story absolutely distinctive is not only its literary quality, but also the stark honesty of the author. Not only the dog but humans, too, are portrayed as they are, a mixture of good and bad, though one gets the feeling that they are bad because of inner confusion rather than through ill will, which, of course, as far as Candy is concerned makes no difference. The book ends well: Candy comes home—a good one—at the very, very last sentence. Mr. DeJong is a master of suspense. The pen-and-ink drawings of Maurice Sendak fit the text admirably.

—C. H. B.

HECTOR AND MR. MURFIT. By Audrey Chalmers. New York: Viking Press. 47 *pp.* $1.75.

A huge dog in a tiny pet shop. So much to laugh about and such a satisfying ending. Pictures and text are perfect with that vivacious kindliness which characterizes all Audrey Chalmers's work. —C. H. B.

HORSES ACROSS AMERICA. Story and illustrations by Jeanne Mellin. New York: E. P. Dutton & Co. 88 *pp.* $3.

In a long book which gives scope for many illustrations Jeanne Mellin introduces the different breeds of horses in North America and in many cases traces their ancestry. It is a story warmed with her own enthusiasm and her talent for expressing the beauty and quality of a fine horse in words. Her description of fox hunting in Maryland is really thrilling. Opposite every page is a drawing of the horse she is discussing printed in sharp black-and-white lines against a soft gray background. There is no index, but one is hardly needed.

THE HORSE FAMILY. By Dorothy Childs Hogner. Pictures by Nils Hogner. New York: Oxford University Press. 70 *pp.* $2.50.

Have you ever heard of the Kiang or the Quagga? Do you know who is the fastest or most stubborn horse? And what about horses in history? And who are the horse's cousins? All this and much more can be found in this volume written in simple language and illustrated with faithful portraits. —C. H. B.

HOW THE BROTHERS JOINED THE CAT CLUB. Written and illustrated by Esther Averill. New York: Harper & Brothers. 32 *pp.* $1.50.

The little cat Jenny was not sure she wanted the two cats she had befriended to join the Cat Club. But when she decided to bring them in she found out this was one of the very best ideas she had ever had. All the faithful fans of Jenny will want to read these new adventures and delight in the drawings. —C. H. B.

NATURE NOTEBOOK. By Robert Candy. Boston: Houghton Mifflin. 114 *pp.* $3.

Other families may not have a father who is both architect, naturalist, artist, and author, but what Robert Candy has made with his children is a model for other family scrapbooks. This is a record of study of the animals and plants, the fishes and birds, woven together through the seasons in their ecological relationships. How they build their homes above and below ground, what they eat, how they deal with each other, have their babies, teach them and train them, makes a particular New Hampshire countryside more exciting than space travel. Well illustrated in color and black-and-white, with lots of designs for bird houses and fishing tackle thrown in. —E. E.

WHITE MOUNTAINEER. By Rutherford G. Montgomery. Illustrated by Gardell Dano Christensen. Boston: Little, Brown & Co. 177 *pp.* $2.75.

The biography of Billy, a Rocky Mountain goat. His father was shot when the kid was small but his mother's guidance developed all stamina and wisdom and courage that were his birthright. In spite of preying animals, including men, Billy survived and became a monarch of the crags.

Mr. Montgomery knows his stuff and presents it well. The wildlife of the Rockies from squirrels to bears is truthfully shown against an authentic background. His wild animal stories are the harvest of years of careful observation and study and are worthwhile. —M. P. A.

MOUNTAIN BOBCAT. By James Ralph Johnson. Illustrations by Earl Sherwan. New York: Wilcox & Follett Company. 160 *pp.* $2.50.

Wildlife in the Southern Appalachians. The hero is a mountain bobcat, but there are panthers, raccoons, opossums, eagles, etc. Life is dangerous for all of them not only because of one another but because of man and his dogs. This is written by someone evidently very familiar with the wildlife of this region. It is a highly dramatic tale without romance or flourish, written simply enough for boys from ten on to enjoy.

—C. H. B.

OUTLAWS OF THE SOURLAND. By Keith Robertson. Illustrated by Isami Kashiwagi. New York: Viking Press. 224 *pp.* $2.50.

Wild dogs kill the lambs eighteen-year-old John was raising to pay for

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his first year at college. John swore that he would hunt the dogs in their lair in the Sourland Mountains of New Jersey and destroy them. This is the exciting story of this dangerous and brave undertaking, told by someone who lives in that part of the country and is a master storyteller of outdoor adventures. —C. H. B.

SHOW LAMB. By Hildreth T. Wriston. Illustrated by Peter Burchard. New York: Abingdon-Cokesbury. 191 *pp.* $2.50.

Sheep raising in Black River Valley in Vermont around 1850. The Warner family had devoted itself to it since 1809. Young Chad, eleven years old, was as fascinated by it as his father and forefather had been. Especially he wanted to have one sheep of his own and raise him for the fair in the hope he would win the prize. How young Chad succeeds makes for an absorbing tale full of Vermont country life, folksy ways, and customs in the last century. —C. H. B.

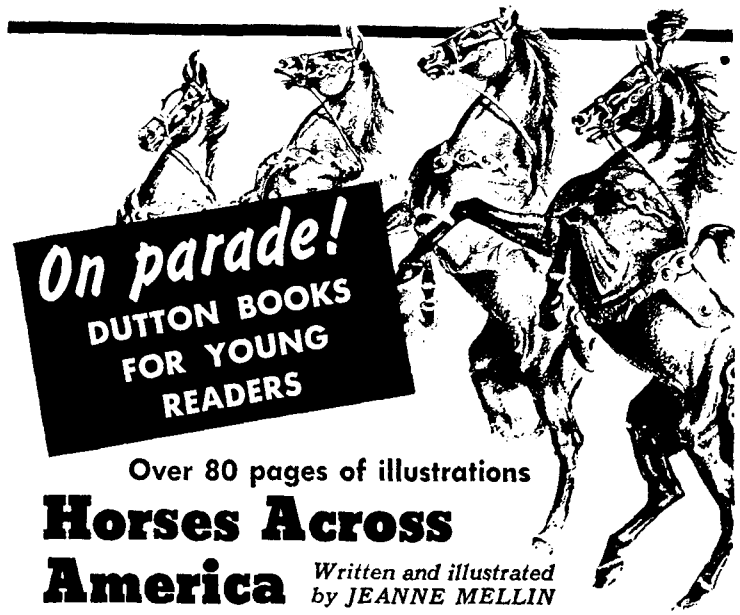
SUZY AND THE DOG SCHOOL. By Esther MacLellan and Catherine Schroll. Pictures by Margaret Bradfield. New York: Ariel Books. 46 *pp.* $1.75.

Miss Fannie McTodd was very fond of dogs and they were very fond of her, so she decided to open a school to train them. She took only five pupils and one of them was Suzy, a very attractive young dog but not particularly bright. Everyone came to see the dogs go through their training and they all went successfully through the course—that is, all but Suzy. And, yet, that night, it was Suzy who discovered that Mr. O'Toole had left a lighted cigarette in the office scrapbasket and that the house was in serious danger. Being a heroine changed Suzy. She, too, finished the course successfully. All the people who came to the graduation agreed that Miss Fannie was the very best dog teacher in the world. These drawings are very amusing. Little children who like dogs are sure to like them.

THE UNRULY ROBIN. By Dorathea Dana. Illustrations by the author. New York: Abelard Press. 64 *pp.* $2.50.

Weejee the kitten brought home the baby bird to Dean and Delia who, of course, wanted to keep him and raise him. They did, the whole family did, and this is a most diverting account of what they all went through before Pete was a full-fledged bird. The illustrations suit the text.

—C. H. B.



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A WONDERFUL ride across America from Vermont to California. Here are hunters and jumpers, Percherons, Palominos, and many others. Over 80 pages of magnificent illustrations by the author; full-color frontispiece; full-color double-spread pictorial endpapers. *11" x 8½". 8 and up.* *$3.00*

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Written and illus. by the author. The Grizzly, the Alaskan and other bears find "a bear is a bear" the world over. *4-7* *$2.00*

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MR. FULLBACK. By William Campbell Gault. New York: E. P. Dutton & Co., Inc. 187 *pp.* $2.50.

This is the story of three high-school football players who went to college for different reasons. Johnny and Gus went to Marlowe, first because of its high scholastic standing and, second, to play on the team. Scooter went for the anticipated glory of becoming an All-American quarterback at Northern University. All knew that Northern was as unethical as it was powerful, but it took Scooter more than a year to realize he was selling himself for a cheap price. He transferred to Marlowe, where the three boys hit their stride as students and athletes. Without being corny, the book points up the truth that football as a sport is a fine thing but when it dominates college life it can menace individuals. —M. P. A.

CAPTAIN OF THE ICE. By Charles Spain Verral. Jacket by Bertram Goodman. New York: Thomas Y. Crowell Co. 151 *pp.* $2.50

Frenchy was a French Canadian who had grown up on skates and knew hockey as few high-school boys do. When his family moved to the States it was natural for him to become a star on the Pineville team. But he soon found that such a position has its disadvantages and that *jealousy can wreck a boy's happiness.* The story, being real hockey, is full of fast action that any boy will follow to the last whistle. The characterization is excellent. Smoothly and pleasantly written —M. P. A.

LITTLE LEAGUE CHAMPS. By William Heuman. Illustrated by William Ricketts. Philadelphia: J. B. Lippincott Co. 174 *pp.* $2.50.

The Beaver team in the Williston Little League was a typical American outfit of various colors, creeds, and backgrounds. Their common denominator was baseball and they played it so well, guided by their admirable coach, that they won the national pennant. But long before that happened they had to learn that it is teamwork rather than individual playing that counts. For youngsters under twelve it is a good story with a high baseball flavor. As a new American institution, we are likely to have a good many stories from now on concerning the Little League.
—M. P. A.

FUN WITH ASTRONOMY. By Mae and Ira Freeman. New York: Random House. 57 *pp.* $1.50.

With the help of their own excellent photographs and those lent by various observatories, the authors have presented a general outline of the basic components constituting the universe. In our opinion this book stirs the imagination and awakens the interest of the reader to follow up on astronomy. The young reader may, indeed, want to duplicate the experiments described in the book. It will, no doubt, materially increase the number of amateur astronomers in the United States. —V. S.

ALL ABOUT RADIO AND TELEVISION. By Jack Gould. New York: Random House. 143 *pp.* $1.95.

The radio and television editor of *The New York Times* has written a book about these subjects for children which will take them away from these two mediums for a while. He explains in simple terms such notions as carrier waves, frequency modulation, amplitude modulation, and any bright child, scientifically minded, will easily understand his explanations. The chapters on how to build a foxhole radio, the vacuum tube, the television tube, and those dealing with the travel of waves of different frequencies are exceptionally clear. We recommend this book for youngsters between ten and thirteen years of age. —V. S.

MORE POWER TO YOU. By Herman and Nina Schneider. New York: William R. Scott, Inc. 119 *pp.* $2.50.

This book on the various energies and their different uses will help to understand the operation of many machines. Simple experiments which can be carried out at home clarify the basic principles of power.
—V. S.

THE TRUE BOOK OF TOYS AT WORK. By John Lewellen. Chicago: Childrens Press. 45 *pp.* $2.

The young mind is introduced to concepts of friction, mechanisms, gravity, electricity, etc., through illustrations of how some toys work.
—V. S.

YOU AND SPACE NEIGHBORS. By John Lewellen. Chicago: Childrens Press. 59 *pp.* $1.50.

Universe, space, time are difficult notions which John Lewellen brings to the child's intellect and make comprehensible to the average young reader. We recommend this book for

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young readers in the age group of nine to twelve. —V. S.

GREAT TRAINS OF THE WORLD. By Wyatt Blassingame. Illustrated by Jack Coggins. New York: Random House. No paging. $1.

Planes have not outmoded trains. Trains remain much in use and are widely appreciated. In addition something romantic and wonderful clings to them, and that is what the author and illustrator of this book have understood. Presented here in colorful pictures and vivid accounts are some of the most well-known trains in the world, such as *The Flying Scotsman, The Blue Train, The Trans-Siberian,* etc. —C. H. B.

MOTHER GOOSE RIDDLE RHYMES. By Joseph Low with help from Ruth Low. New York: Har-Court, Brace & Co. No paging. $2.50.

This is a perfect book for a rainy day to be shared with boys and girls of almost any age. It is the old idea of the rebus. The little pictures, used instead of letters, form words. The words here are those of the Mother Goose rhymes. The pictures, reproduced in five bright colors, are modern, original, and amusing. Even the little children will like to try to make the rhymes from the drawings; but they are so cleverly constructed and show so much imagination that older boys and girls may have to turn to the key provided in the back.

FUN! FUN! FUN! Stories of fantasy and farce, mischief and mirth, whimsy and nonsense. Selected by Phyllis R. Fenner. Illustrated by Joseph J. Zabinski. New York: Franklin Watts, Inc. 283 pp. $2.50.

The world being badly in need as it is of a sense of humor and a good laugh, we hail Phyllis R. Fenner's attempt at giving everyone, young and old, the opportunity for exercising what Rabelais called "le propre de l'homme," what is distinctive of man. There is a felicitous variety in her choice of hilarious stories: rollicking fun, as in Phil Stong's "Censored, the Goat;" the subtle wit of Kenneth Grahame in "The Reluctant Dragon"; the dry realistic humor of James Thurber in "The Night the Bed Fell," etc. We were a little surprised not to see anything of Stephen Leacock. But it only goes to prove that the mine of laughter in writing is far from being exhausted, and we are glad that at least some taping has been successfully done. —C. H. B.

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Background of History

THE WAVERING FLAME. Connecticut, 1776. Written and illustrated by Erick Berry. New York: Charles Scribner's Sons. 266 *pp.* $3.

This is a new series which, under the title of "The Strength of the Union," tells the earliest history of each one of the forty-eight States. In 1776 in Connecticut young Jason Reeves becomes apprenticed to a printer and helps in the printing of the Declaration of Independence. Through his experience the wavering flame of his patriotism becomes clear and strong. Both Jason and a girl, Keziah, with whom he falls in love are admirably drawn characters.

THE COMING OF THE MORMONS. By Jim Kjelgaard. Illustrated by Stephen J. Voorhies. New York: Random House. 183 *pp.* $1.50.

It is good to have this absorbing and dispassionate account of the Mormons, who too often are remembered only for some of their eccentricities. This is a grandiose epic of displaced persons if there ever was one. —C. H. B.

DESERT HARVEST. A STORY OF THE JAPANESE IN CALIFORNIA. By Vania Oakes. Illustrated by Isami Kashiwagi. Philadelphia: The John C. Winston Co. 236 *pp.* $2.75.

The title could have been "The Heroic Story of the Japanese in California." No one, young or old, will be able to follow the boy emigrant Taro through his struggle against land and white prejudice without being deeply moved to admiration. The author, who spent ten years as a journalist in the Far East prior to World War II, has made in this book a valuable contribution to peace and understanding.

MR. REVERE AND I. Written and illustrated by Robert Lawson. Little, Brown. 152 *pp.* $3.

The author of that riotous life of Franklin by his mouse Amos now seems to have made contact with the ghost of Paul Revere's horse. The result must be read to be appreciated. Scheherazade, who tells the story in the first person, was the aristocratic horse of a snobbish British officer. They both arrived in Boston a short while before the Tea Party. Because Leftenant Barnstable was a frequent loser at dice and cards Scheherazade became the property of a Boston Tory. From there it was just one run-a-way after another till he was given to Paul Revere. Together they made many long trips, shared much excitement, and finally took a famous ride toward Concord. Readers of all ages will enjoy this book. —R. A. B.

THE FIRST MEN IN THE WORLD. By Anne Terry White. Illustrated by Aldren Watson. New York: Random House. 178 *pp.* $1.50.

A most readable and fascinating account of how for the last 150 years men have searched river beds and caves for remnants of the first men. How the discoveries were bitterly as-

—By Robert Lawson, for "Mr. Revere and I."

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sailed not only by bigoted minds but by scientists themselves, and how the truth finally prevailed. Fitting, fresco-like drawings. —C. H. B.

GOLDEN LETTER TO SIAM. By Jean Bothwell and Phyllis Agee Soucers. New York: Abelard Press. 208 pp. $2.56.

Here in the United States we do not know much about Siam. But France has had diplomatic relations with that country since the seventeenth century. This story, we are told, is based on some French diaries of that period. Fourteen-year-old Pierre is appointed companion to Nakon, a boy from Siam on his return voyage to his country. There is in addition a mystery to be solved: the disappearance of a French nobleman in the country of Siam some years before. This gives the writers ample opportunity to present seventeenth-century Siam's customs, ways of life, and architecture. An entertaining introduction to a study of present-day Siam. —C. H. B.

ITALY. (The Lands and Peoples Series). By Rupert Martin. With four plates in color, twelve photographs, and a map. New York: The Macmillan Co. 88 pp. $2.50.

This is a record of the impressions of Italy and the Italian people on the mind of an English traveler who evidently knows the country well. It is a book that one would like to have as one enters Italy from the North, goes down through the lakes, down the long spine of the Apennines to the high dramatic cliffs along the Southern coast. There are very clear word pictures of the high valleys, of the vineyards and olive groves, and fairly good descriptions of the important cities. In the last chapter there is a lively picture of the famous Palio races in Siena.

THE MEXICAN STORY. By May McNeer. With lithographs by Lynd Ward. New York: Ariel Books. 96 pp. $3.95.

A festive book of the history of Mexico, well told and accompanied with colorful lithographs.—C. H. B.

THE MISSION BELL. By Leo Politi. New York: Charles Scribner's Sons. No paging. $2.25.

A simple account of the coming of Father Junipero Serra to California accompanied by large, full-page colored illustrations convincing and lovable as all Leo Politi's work. An excellent introduction to the good Franciscan and to the early California history, for the child eight to twelve. —C. H. B.

NAPOLEON AND THE BATTLE OF WATERLOO. By Frances Winwar. Illustrated by David Stone. New York: Random House. 183 pp. $1.50.

Frances Winwar, who gave us some years ago a distinguished adult study of Joan of Arc, has written a biography of Napoleon, most readable for young people. She has known admirably how to choose the high and decisive points in the man's career, presenting them against an accurately painted historical background where details are sufficient but do not obscure the broad line of the composition. The portrait is at all times vivid and interesting and remarkably free of any partisanship. —C. H. B.

NOMADS OF THE NORTH. Pictures by Anna Riwkin-Brick. Text by Elly Jannes. New York: The Macmillan Co. No paging. $3.

A few and interesting lines of text accompany stunning photographs of the Lapps who live on the Northern border of Norway. A book for the whole family. —C. H. B.

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Famous People

COCHISE OF ARIZONA. By Oliver La Farge. Illustrated by L. F. Bjorklund. Aladdin. 191 *pp.* $1.75.

This is the story of Cochise, chief of the Chiricahua Apaches, and of his war with the White-Eyes nearly a century ago. Mr. La Farge points out in the preface that this is "fiction based on fact." The major characters are real; the main events are based on fact; some of the action and events and most of the conversation are fictional.

This is the story of a magnificent Indian leader who wanted peace but was tricked into war by a white man. When he began to fight, however, he was ruthless, brilliant, superb, and there followed the kidnapping of Mickey Free, the treachery and stupidy of young Lieutenant Bascom, the Battle of Apache Pass, the awful brutality of frontier fighting. Then came General Howard. He and Cochise respected each other's honesty. The war was ended on honorable and reasonable terms. This is a fascinating and accurate portrayal of an Indian tribe and a really great leader. The illustrations by Mr. Bjorklund are numerous and beautiful.

—RALPH ADAMS BROWN.

THE FIGHTING QUAKER. By Frank B. Latham. Illustrated by L. Vosburg. Aladdin Books. 192 *pp.* $1.75.

This story of Nathaniel Greene centers around his Southern Campaign toward the close of the American Revolution. Here in dramatic narrative and realistic dialogue are the famous Battles of Ninety-Six, The Cowpens, Camden, Fort Motte, Eutaw Springs, and Guilford Court House. Based on careful research and a solid understanding of the strategy and tactics involved, this is a highly readable book. Not only Greene but most of his subordinates become real, understandable, and interesting people caught up in the great Revolutionary War. —R. A. B.

MARCUS AND NARCISSA WHITMAN: Pioneers of Oregon. Story and pictures by James Daugherty. New York: The Viking Press. 158 *pp.* $2.50.

The author of a book on "Daniel Boone" and one on "Abraham Lincoln" has given us here another dramatic and moving story. Marcus Whitman, a young doctor from New York State, and his teacher bride, Narcissa, follow a divine leading to establish a Chirstian mission among the Indans in the Pacific Northwest. This heroic tale of courage and sacrifice, told from Narcissa's own journal and her and her husband's letters, rings true at every page and makes alive the characters of two brave people who faced innumerable dangers to live up to their calling. Through their story arises the then undaunted West with untraveled prairie, mountains and forests, and its first inhabitants, the Indians.

Because of the intrepid spirit which animates this book it will be an inspiration to young Americans of this generation. One would hope that it might be introduced into foreign countries as an example of the best America has produced. The presentation of this book is a work of art. The jacket, the end papers giving a map of the Whitmans' route, James Daugherty's memorable illustrations, the type even, everything brings forth grateful admiration.

—B. W. S.

PIKE OF PIKE'S PEAK. By Nina Brown Baker. Illustrated by Richard Powers. Harcourt, Brace. 140 *pp.* $2.50.

Mrs. Baker, author of many fine biographies of Latin American and European personalities, now turns to Zebulon Pike, "Pathfinder" of the West. In this slim volume are compressed the meat of a dozen adventure stories—the search for the source of the Mississippi, the exploration of the Southwest, the discovery of Pike's Peak, imprisonment by the Mexicans, and finally, at the age of thirty-four and only hours after receiving his commission as a general, death in a victorious skirmish with the British near the start of the War of 1812. This is a thrilling and worthwhile story of the early days of our nation.

—R. A. B.

THREE RIVERS SOUTH: The Story of Young Abe Lincoln. By Virginia S. Eifert. Illustrated by Thomas Hart Benton. Dodd, Mead. 176 *pp.* $2.95.

Mrs. Eifert has taken a segment of Lincoln's life—a flatboat trip down the rivers to New Orleans—and around it has woven a fictional account of this period of Abe's life. This fictionalized episode contains much genuine understanding of Lincoln and the Lincoln country. The rapid action and dramatic plotting of the story will appeal to many readers. The thirteen full-page illustrations, done by Thomas Hart Benton in wash and line, make this a really distinguished book.

—R. A. B.

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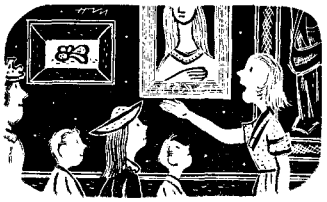

The Arts

THE GOLDEN CHRISTMAS MANGER. By Helen Sewell. New York: Simon and Schuster.

Here is the nativity scene in three dimensions, so arranged that is can be mounted easily and the thirty-two figures put in their proper places. With it is the Christmas Story and a carol with music in a beautifully illustrated booklet. Helen Sewell's sense of form and color gives it great dignity. It will be a very effective center for a Christmas book exhibit.

PETER LIKED TO DRAW. By Anne Lattin. Illustrated by Richard M. Powers. Chicago: Wilcox & Follett Co. No paging.

Peter liked to draw, and these pages with their bold illustrations show how he made pictures on everything from the blackboard at school to the walls of his room. They will amuse and interest the many little children who are would-be artists.

AN ANIMAL ALPHABET. Drawings and verses by Rosamund Borradaille. London: The Dolphin Press. No pp. 60¢.

A 4¼ x 5⅜ paper-cover book, the size so convenient for a small child. On one side of the page a large letter, on the other a well-defined drawing of an animal in a colored circle. Under the letter an easy and suggestive line of verse, and under the animal its name. This simple, unassuming alphabet has intimate charm. Imported from England, it can be had here by writing to the Horn Book, 585 Boylston St., Boston 16, Mass. —C. H. B.

THE STORY BEHIND MUSICAL INSTRUMENTS. By Elizabeth Rider Montgomery. Illustrated by Mary Stevens. New York: Dodd, Mead & Co. 196 pp. $2.75.

How musical instruments came to be what they look like now. The author has been painstaking in her research. But once this solid background established she has let herself go and the result is a factual but most entertaining history of musical instruments. There is a place for this book in every home. —C. H. B.

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● This is Miguel Chavez, who comes from a sheep-raising family near Taos, New Mexico, and who yearns to go with the men of his family to the Sangre de Cristo Mountains. But Miguel has a problem—he is too young to get everything he wants, like his older brother, Gabriel . . . too old to be happy with everything he has, like little Pedro. And therein lies his secret wish. Readers of all ages will be delighted with the authentic and beautiful background, the sensitive illustrations by Jean Charlot; they will respond to the author's understanding as he portrays this last great adventure of a boy—and first great adventure as a man. . . . *And Now Miguel* is based on a full-length documentary feature—a story that actually happened—written and directed by Mr. Krumgold and distributed overseas by the State Department.

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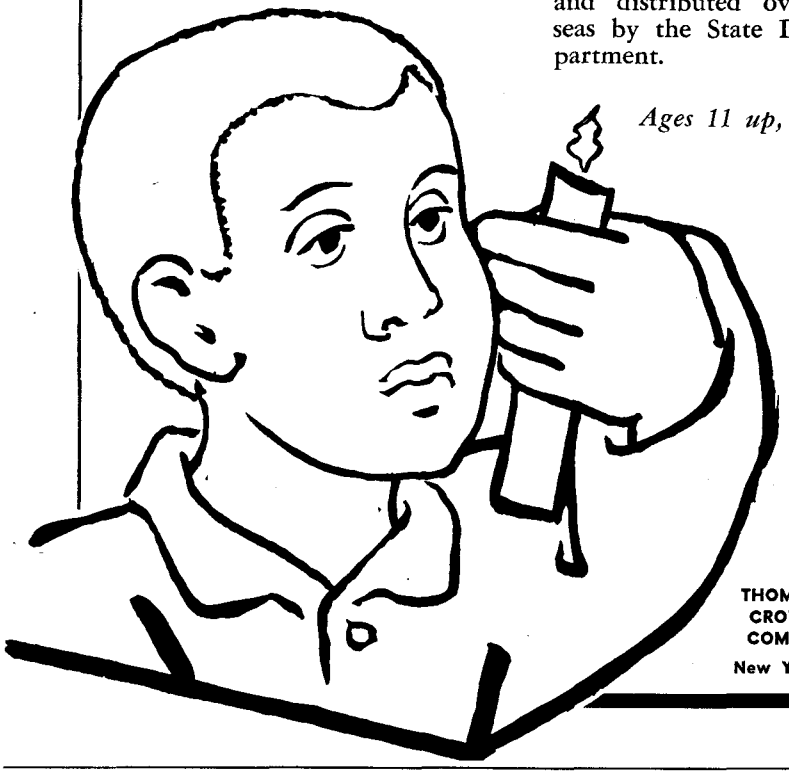

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The Remarkable History of Tony Beaver —West Virginian

By MARY E. COBER. *Drawings by* WILLIAM D. HAYES. Tony Beaver's amazing adventures and his fabulous inventions add a merry and eventful chapter to tall-tale American folklore. $2.75

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By CLARICE PONT. *Drawings by* MARY STEVENS. An exotic tale of Saudi Arabia as seen by three American children who lived in the land of oil wells, camels and kings. $2.75

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By EVA KNOX EVANS. *Two-color illustrations by* VANA EARLE. How a champion city dog went to live in the country and found that green grass was more fun than blue ribbons. $2.50

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Story and drawings by KATHARINE WOOD. Her name was Louise, and she was very proud of the tricks she could do. When she unexpectedly put on a show in a small town the results were TERRIFIC! $1.50

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New Editions

LITTLE HOUSE IN THE BIG WOODS. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 243 pp. $2.75.

LITTLE HOUSE ON THE PRAIRIE. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 345 pp. $2.75.

FARMER BOY. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 384 pp. $2.75.

ON THE BANKS OF PLUM CREEK. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 350 pp. $2.75.

BY THE SHORES OF SILVER LAKE. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 301 pp. $2.75.

THE LONG WINTER. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 345 pp. $2.75.

LITTLE TOWN ON THE PRAIRIE. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 320 pp. $2.75.

THESE HAPPY GOLDEN YEARS. By Laura Ingalls Wilder. Illustrated by Garth Williams. New York: Harper & Bros. 320 pp. $2.75.

We have waited ten years for this new edition of Mrs. Wilder's invaluable stories. Garth Williams must have spent a great deal of time in getting the background of the American West in the last quarter of the nineteenth century. Here he has given us a generous number of detailed and beautiful drawings that show vividly both the place and the people. Laura herself is just as we imagined her from the picture on the cover jacket of "The Little House on the Prairie," when a very little Laura gazes wistfully out of the back of a covered wagon with Mary beside her, to the gay confident Laura beginning her teaching career in the little district school and being patiently "wooed and won" by Alonzo in "These Happy Golden Years." The binding of the books is strong and beautifully designed. They look as though they would be happy for many years in the hands of the children or on the library shelf. Here in these eight volumes is a gift that would have great value for any family, an enduring record of Pa and Ma, Mary, Laura, and little Carrie, and of Alonzo, in a truly American setting.

THE WIND IN THE WILLOWS. By Kenneth Grahame. Illustrated by Ernest H. Shepard. New York: Charles Scribner's Sons. 259 pp. $2.50.

This new edition of Kenneth Grahame's inimitable story is completely satisfying. On the cover jacket Valenti Angelo's silvery green-willow leaves frame the sketch of Mole and Ratty escorting Mr. Toad to Toad Hall. The type is clear and particularly effective. The original drawings and the six new ones culled from Mr. Shepard's notebook are beautifully reproduced. We rather like the plain endpapers—pale yellow, the color of English primroses in spring. Reading it in this new dress makes you realize anew what a story it is, and how perfectly the illustrations fit it. No one will ever draw Ratty and Mole and Mr. Toad as Mr. Shepard draws them.

THE RELUCTANT DRAGON. By Kenneth Grahame. Illustrated by Ernest H. Shepard. New York: Holiday House. No paging. $2.00.

Equally satisfying to lovers of Kenneth Grahame is the Holiday House edition of "The Reluctant Dragon." This is not a new edition, but a reprint. One cannot improve perfection, and this book was practically perfect when it was first published in 1938. Many artists may try in the years to come to draw the reluctant dragon, but no one will ever make him as expressive as he is here when he says to the boy: "Not a word of truth in it." And who could possibly improve on that last drawing where the three of them—St. George, the boy, and the dragon—after their hilarious feast at the inn go off to the moor silhouetted against the moonlight. The dragon looks so happy and is certainly slightly intoxicated. ". . . snatches of an old song were borne back on the night breeze. I can't be certain which of them was singing, but I *think* it was the dragon." If this book is not already a treasure in your household go out immediately and buy it. It will bring you and all your family endless delight.

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Fall, 1953: A Story for All

Picture Books

THE CHRISTMAS BUNNY. By Will and Nicholas. New York: Harcourt, Brace & Co. No paging $2.50.
To be reviewed in December.

NOEL FOR JEANNE-MARIE. By Francoise. New York: Charles Scribner's Sons. No paging. $2.25.
To be reviewed in December.

HIDE-AND-SEEK VOYAGE. Story and pictures by Erling Gunnar Fischer. New York: Ariel Books. No paging. $2.50.
A gay and amusing picture book printed in full color and imported from Sweden. It tells of Pete and Katie, who have an unexpected and exciting adventure which takes them to many strange places.

BOXES. Story by Jean Merrill. Pictures by Ronnie Solbert. New York: Coward-McCann. No paging. $2.50.
An original and amusing picture book which tells of the Zorn Brothers who made boxes for all occasions.

NO DUCKS FOR DINNER. By Rosalys Hall. Pictures by Kurt Werth. New York: Oxford University Press. 48 pp. $2.50.
Reviewed September 19.

DANNY'S LUCK. By Lavinia R. Davis. Pictures by Hildegard Woodward. New York: Doubleday & Co. No paging. $2.50.
Reviewed October 17.

JOHN AND JUAN IN THE JUNGLE. By Ivan T. Sanderson. Twenty-five original paintings in full color by Miguel Covarrubias. New York: Dodd, Mead & Co. 64 pp. $3.
Reviewed April 4.

BIQUETTE THE WHITE GOAT. By Francoise. New York: Charles Scribner's Sons. No paging. $2.
Reviewed April 4.

THE LITTLE RED FIRE ENGINE. By Graham Greene. Illustrated by Dorothy Craigie. New York: Lothrop, Lee & Shepard Co. 44 pp. $2.
Reviewed April 18.

THE HORSE WITH THE EASTER BONNET. By Jane Thayer. Pictures by Jay Hyde Barnum. New York: William Morrow & Co. 48 pp. $2.
Reviewed April 18.

THE DOG, THE FOX AND THE FLEAS. By Kurt Wiese. New York: David McKay Co. No paging. $2.25.
Reviewed April 18.

MADELINE'S RESCUE. Story and pictures by Ludwig Bemelmans. New York: The Viking Press. 56 pp. $3.
Reviewed May 16.

PETER'S LONG WALK. By Lee Kingman. Pictures by Barbara Cooney. New York: Doubleday & Co. 49 pp. $2.50.
Reviewed June 20.

PROUD PUMPKIN. Story and pictures by Nora S. Unwin. New York: Aladdin Books. No paging. $2.00.
Reviewed October 17.

HURRAH FOR FREDDIE. Written and illustrated by Robert Bright and Dorothy Brett. New York: Doubleday & Co. No paging. $2.
Reviewed October 17.

THE TREE ON THE ROAD TO TURNTOWN. By Glenn O. Blough. Pictures by Jeanne Bendick. New York: Whittlesey House. 48 pp. $2.
Reviewed June 20.

TELL ME, LITTLE BOY. By Doris Van Liew Foster. Pictures by Roger Duvoisin. New York: Lothrop, Lee & Shepard Co. 28 pp. $2.
Reviewed August 22.

SCRAMBLED EGGS SUPER!. By Dr. Seuss. New York: Random House. No paging. $2.50.
Reviewed August 22.

THE LITTLE OLD TRUCK. Story and pictures by Jay Hyde Barnum. New York: William Morrow & Co. 48 pp. $2.
Reviewed August 22.

THE DUCK. By Margaret Wise Brown. Photographs by Ylla. New York: Harper & Brothers. No paging. $2.50.
Reviewed August 22.

Folklore and Fantasy

MR. O'HARA. Written and illustrated by Jack Weaver. New York: The Viking Press. 160 pp. $2.50.
Tall tales told by Mr. O'hara of the general store in Hickory Limb. They will probably interest older boys and girls rather than younger children. The drawings are original and amusing.

THE ANIMALS CONFERENCE. By Erich Kastner. Based on an idea by Jella Lepman. Illustrated by Walter Trier. Translated by Zita de Schauensee. New York: David McKay Co. No paging. $2.75.
Reviewed August 22.

FOLK TALES FROM ROUMANIA. Translated from the Roumanian of Ion Creanga by Mabel Nandris. Illustrated by Iza Constantinovici-Hein. New York: Roy Publishers. 170 pp. $2.75.
Reviewed September 19.

LITTLE DERMOT AND THE THIRSTY STONE. Written and illustrated by Richard Bennett. New York: Coward-McCann. 92 pp. $2.50.
Reviewed April 4.

THE MAGIC CANE. By Elizabeth Webster. Illustrated by Maurice Brevannes. New York: Aladdin Books. No paging. $.75.
Reviewed May 16.

IN CLEAN HAY. By Eric P. Kelly. Illustrated by Maud and Miska Petersham. New York: The Macmillan Co. 31 pp. $1.25.
To be reviewed in December.

THE SILVER CHAIR. By C. S. Lewis. Illustrations by Pauline Baynes. New York: The Macmillan Co. 208 pp. $2.75.
To be reviewed in December.

Books for Younger Boys and Girls

SALOME GOES TO THE FAIR. By Paul Witty and Anne Coomer. Illustrated by Robert Henneberger. New York: E. P. Dutton & Co. 160 pp. $2.50.
Salome is a pig and this is the story of how Jim of the 4-H Club projects brought her from a tiny runt to a fine large pig who won the blue ribbon at the fair. It is an amusing book and a valuable record of the 4-H Club in America.

TREE WAGON. By Evelyn Sibley Lampman. Illustrated by Robert Frankenberg. Garden City: Doubleday & Co. 253 pp. $2.75.
The story of Seenie Luelling and her journey over the Oregon trail in a covered wagon that was filled with fruit trees and berry bushes to be planted in Oregon. It is an unusual story of the Trail, and it has an unusual heroine.

MYSTERY OF THE HIDDEN BOOK. By Helen Fuller Orton. Illustrated by Robert Doremus. Philadelphia: J. B. Lippincott Co. 119 pp. $2.
The last in Mrs. Orton's friendly and exciting tales that are so well liked by younger boys and girls.

YOUNG PONY EXPRESS RIDER. By Charles Coombs. Illustrated by Charles H. Geer. New York: Lantern Press. 191 pp. $2.50.
A story for younger boys and girls of a fourteen-year-old boy who carried Abraham Lincoln's letter upon which depended the signing of the peace treaty with the Indians on a Pony Express route.

TEN GALLON HAT. By Shannon Garst. New York: Ariel Books. 214 pp. $2.75.
Younger boys and girls will thoroughly en-

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joy this story of Terry Foote and his first experience of life on a Western ranch. It is illustrated by William Moyers.

KIKI GOES TO CAMP. By Charlotte Steiner. New York: Doubleday & Co. No paging. $1.50.
This newest of the Kiki books describes her summer in a girls' camp. The drawings are as funny and attractive as in "Kiki Skates" and "Kiki Dances."

KATHY AND THE MYSTERIOUS STATUE. By Lee Kingman. Illustrated by Jean Macdonald Porter. Garden City: Doubleday & Co. 251 pp. $2.75.
The story of a summer in the life of four motherless children who come from a New York apartment to live in a little village on the coast of Maine. Their father is a sculptor, and the mystery concerns one of his statues. It is for younger rather than older girls.

JASPER. Written and illustrated by Eleanor Frances Lattimore. New York: William Morrow & Co. 138 pp. $2.
An appealing story of a Negro boy who lived on Whooping Island near Charleston. Children will like it for the humor of its text and illustrations.

OTIS SPOFFORD. By Beverly Cleary. Illustrated by Louis Darling. New York: William Morrow & Co. 191 pp. $2.50.
The boys and girls who remember Ellen Tebbits and Henry Huggins will be delighted to meet Otis Spofford, a resourceful small boy with freckles and ears that stick out. Ellen herself is one of the principal characters in the story. It is funny and gay and full of excitement.

TESSIE'S CARAVAN. By Priscilla M. Warner. Illustrated by the author. New York: Doubleday & Co. 224 pp. $2.50.
The children who read Biddy "Christmas" will like this story, set in England, of two girls who bought at auction a gypsy caravan and put it in apple-pie order. Tessie and Ann had their troubles but they came through with flying colors.

TINKER'S TIM AND THE WITCHES. By Bertha C. Anderson. Illustrated by Lloyd Coe. Boston: Little, Brown & Co. 144 pp. $2.75.
Reviewed October 17.

CIRCUS APRIL 1st. By Louis Slobodkin. New York: The Macmillan Co. 90 pp. $2.25.
To be reviewed in December.

THE CHRISTMAS DONKEY. By Alta Halverson Seymour. Illustrated by W. T. Mars. New York: Wilcox and Follett Co. 128 pp. $2.50.
To be reviewed in December.

LITTLE WITCH. By Elizabeth Bennett. Illustrated by Helen Stone. Philadelphia: J. B. Lippincott Co. 128 pp. $2.50.
Reviewed October 17.

ENCHANTED ISLAND. By Elizabeth Ladd. Illustrated by Edward Shenton. New York: William Morrow & Co. 192 pp. $2.50.
Reviewed October 17.

BURMA BOY. By William Lindquist. Pictures by Nicholas Mordvinoff. New York: Whittlesey House. 96 pp. $2.
Reviewed October 17.

McGONNIGLE'S LAKE. By Rutherford Montgomery. Illustrated by Garry Mackenzie. New York: Doubleday & Co. 219 pp. $2.50.
Reviewed October 17.

A PONY WORTH HIS SALT. By Elizabeth Hubbard Lansing. Illustrated by Barbara Cooney. New York: Thomas Y. Crowell Co. 168 pp. $2.
A lively, amusing story that is a sequel to "The Pony That Ran Away." Barbara Cooney's illustrations are particularly attractive.

THE LITTLE BALLET DANCER. By Monica Sterling. Illustrated by Helen Stone. New York: Lothrop, Lee & Shepard. 61 pp. $2.
Reviewed April 4.

SOMEBODY'S HOUSE. By Edith Thacher Hurd and Clement Hurd. New York: Lothrop, Lee & Shepard Co. 43 pp. $2.
Reviewed April 18.

STEPHEN'S TRAIN. By Margaret G. Otto. Illustrated by Mary Stevens. New York: Henry Holt & Co. No paging. $2.
Reviewed April 18.

JOHNNY TEXAS ON THE SAN ANTONIO ROAD. By Carol Hoff. Illustrations by Earl Sherwan. Chicago: Wilcox and Follett Co. 192 pp. $2.95.
Reviewed May 16.

THE WOODEN LOCKET. By Alison Lide and Margaret Alison Johansen. Illustrated by Corydon Bell. New York: Viking Press, 127 pp. $2.50.
Reviewed May 16.

SHADRACH. By Meindert DeJong. Pictures by Maurice Sendak. New York: Harper & Bros. 182 pp. $2.50.
Reviewed May 16.

JUST LIKE NANCY. By Marian Cumming. Illustrated by Edward Sweet. New York: Harcourt, Brace & Co. 174 pp. $2.50.
Reviewed May 16.

ALL ALONE. By Claire Huchet Bishop. Illustrated by Feodor Rojankovsky. New York: Viking Press. 95 pp. $2.50.
Reviewed May 16.

WILLIE GOES TO SCHOOL. Story and pictures by Pauline Vinson. New York: The Macmillan Co. No paging. $2.
Reviewed May 16.

THE JOURNEY OF JOSIAH TALL-TATTERS. By Josephine Balfour Payne. Pictures by Joan Balfour Payne. New York: Ariel Books. 54 pp. $2.75.
Reviewed May 16.

BOBBY'S HAPPY DAY. By Alf Evers. Illustrated by Marjorie Cooper. Chicago: Rand McNally & Co. No paging. $2.50.
Reviewed May 16.

ON A SUMMER DAY. By Lois Lenski. New York: Oxford University Press. No paging. $1.25.
Reviewed May 16.

DUGOUT MYSTERY. By M. G. Bonner. Illustrated by Jonathan David. New York: Alfred A. Knopf. 209 pp. $2.50.
Reviewed July 18.

MR. PUTTERBEE'S JUNGLE. By Ruth Helm. Pictures by Madeleine Gekiere. New York: Oxford University Press. 48 pp. $2.25.
Reviewed August 22.

LARRY OF LITTLE LEAGUE. By Curtis Bishop. Austin, Texas: The Steck Co. 161 pp. $2.
Reviewed July 18.

WHEN THE MOON IS NEW. A Seminole Indian story. Story and illustrations by Laura Bannon. Chicago: Albert Whitman & Co. No paging. $2.75.
Reviewed July 18.

WU, THE GATEKEEPER'S SON. Written and illustrated by Frances Lattimore. New York: William Morrow & Co. 128 pp. $2.
Reviewed August 22.

A DANCE FOR SUSIE. By Lee Wyndham. Drawings by Jane Miller. New York: Dodd, Mead & Co. 55 pp. $2.
Reviewed September 19.

SLAVE BOY IN JUDEA. By Josephine Sanger Lau. Illustrated by Joseph G. Farris. New York: Abingdon-Cokesbury. 189 pp. $2.
Reviewed September 19.

Books for Older Boys and Girls

THE OTHER SIDE OF THE FENCE. By John R. Tunis. New York: William Morrow & Co. 224 pp. $2.50.
John R. Tunis treats this new theme with the skill and thoughtfulness that characterize his sport stories. It is the tale of a boy who resisted the pattern in which his life was set. He wanted adventure, he wanted freedom. In the long trek across the continent alone, earning his way, he learned new values. It is an unusually convincing story.

BLUE SMOKE. By Dorothy Lyons. Illustrated by Wesley Dennis. New York: Harcourt, Brace & Co. 244 pp. $2.75.
As good "a girl and horse" story as we have had for a long time. It has an unusually appealing heroine and an excellent mystery. Miss Lyons is the author of "Dark Sunshine."

MEETING IN THE MOUNTAINS. By John B. Prescott. Decorations by Larry Toschik. New York: Longmans Green & Co. 181 pp. $2.75.
The author of that remarkable book "The Beautiful Ship" presents a story of an ancient Indian tribe of the Southwest—the Salado. They were the people who found the desert and dwelt in pueblos and made the amazing canals, traces of which can still be seen. Acona, the Indian hero, is a remarkable character. It is a book that will be appreciated by adults as well as by older boys and girls.

SPRING IN THE AIR. By Nancy Paschal. Illustrated by Susan Knight. New York: The Viking Press. 192 pp. $2.50.
An unusually good story of a girl who longed to become a landscape architect. Overcoming her grandfather's objections, she began to work with a young architect, the only one in the small town where they lived. She made a great success of her first year and at the end of it was happily married to her boss.

MUSKETS ALONG THE CHICKAHOMINY. By Gertrude E. Finney. Decorations by Arthur Harper. New York: Longmans, Green & Co. 242 pp. $3.
A story of early Virginia and the events that led up to Bacon's Rebellion. It is by the author of "Sleeping Mines" and is as well written and interesting as her first book.

THE SIGNAL NET. By Kenneth Andler. Illustrated by C. L. Hartman. New York: Ariel Books. 183 pp. $2.75.
An exciting story of two boys who, in an attempt to foil a gang of smugglers, worked for a while with the United States Geodetic Survey. It is by the author of "The Stolen Spruce."

GOLDEN SLIPPERS. By Lee Wyndham. Illustrated by Vera Bock. New York: Longmans, Green & Co. 211 pp. $2.75.
The author of that popular story "Slipper Under Glass" presents another convincing tale of an ambitious young ballet dancer. The characters are very well drawn, and the record of Maggie's slow emergence as an artist has both humor and pathos.

DEAR WIFE. By Gladys Malvern. Decorations by Corinne Malvern. New York: Longmans, Green & Co. 245 pp. $3.
A romance of the Revolutionary War set

The Acts of the Apostles for Children

THE FIRST CATHOLICS

by Marigold Hunt

This re-telling of *Acts* provides just enough in the way of background and explanation to make children feel at home with St. Luke, and to enable them to really enjoy the adventures of the Apostles. Children from ten up can read it for themselves, younger ones will like it read to them. The Apostle on the left is from one of the illustrations: there are end-paper maps, too.

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The Christmas number of Sheed & Ward's OWN TRUMPET contains a Supplement for Children made up of extracts from books: we think they will find it amusing. To get Trumpet and Supplement, free and postpaid, write to Elizabeth MacGill,

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principally in Danbury, Connecticut. It is a well-written story, especially convincing in its background.

GOLD IN THE SKY. By Margaret Hill. Frontispiece by Manning deV. Lee. Boston: Little, Brown & Co. 212 pp. $2.75.
A career story of a restless, ambitious girl who became an airline hostess. There is a detailed description of her training which will have real value to girls who are interested in becoming airline attendants.

TREASURE BEYOND THE RED MESA. By H. R. Langdale. Illustrated by George Avison. New York: E. P. Dutton & Co. 192 pp. $2.75.
An adventure story of three New England boys who go to New Mexico and spend their vacation searching for uranium.

STREET ROD. By Henry Gregor Felsen. New York: Random House. 277 pp. $2.50.
A sequel to "Hot Rod," this is an effective record of fast driving among the teen-age boys and girls of America. It is a story well told, but it is also a warning against an ever-present danger.

TRIPLE-THREAT PATROL. By Kenneth Gilbert. Illustrated by Ernest Norling. New York: Henry Holt & Co. 214 pp. $2.50.
A vivid, deeply American story of the Northwest. Chuck and Doc helped Tim Elliott and his invalid grandfather set a trap for the men who were stealing the lumber they had brought from the forest to the river. Older boys will particularly like it.

STARMAN JONES. By Robert A. Heinlein. Illustrated by Clifford Geary. New York: Charles Scribner's Sons. 305 pp. $2.50.
The most popular writer of science-fiction stories presents one in which the hero goes off unexpectedly in a space ship to a distant star rather than to a planet. An exciting and convincing tale.

BEYOND THE MUSKINGUM. By Mark Boesch. Illustrated by George Connelly. Philadelphia: The John C. Winston Co. 214 pp. $2.50.
The story of the pioneers in Ohio in the latter part of the eighteenth century. There are really two heroes, Lewis Wetzel, known as "Long Knives," and Jonathan Hale. It will be "strong meat" for younger boys, but will appeal strongly to older ones.

PULL AWAY, BOATMAN. By Ada Claire Darby. With drawings by Millard McGee. Philadelphia: J. B. Lippincott Co. 247 pp. $3.
An exciting adventure story set in New Madrid on the Mississippi River in the year 1811. There are a mystery and a dramatic climax. There is a romance which will make it appeal strongly to the older girls.

CAPTAIN OF THE ARABY. The story of a voyage. By Howard Pease. New York: Doubleday & Co. 248 pp. $2.75.
This could be called a sequel to "The Tattooed Man." The always popular Tod Moran is the hero. It is a mystery story and very exciting. Older boys and girls will probably love it.

THE EXTRA HAND. By Rene Prud'hommeaux. Illustrated by Raymond Abel. New York: The Viking Press. 190 pp. $2.50.
A lively exciting tale of Johnny and Richard Knight, who spent the summer putting on a magic show with a strange gentleman and his daughter. There are other complications, equally amusing. It is by the author of "The Sunken Forest."

NICHOLAS AND THE WOOL-PACK. Written and illustrated by Cynthia Harnett. New York: Putnam's Sons. 181 pp. $2.50.
Reviewed April 4.

THE ARK. By Margot Benary-Isbert. Translated by Clara Richard Winston. New York: Harcourt, Brace & Co. 246 pp. $2.50.
Reviewed April 4.

THE SEA ROBBERS. By Frank Crisp. Illustrated by R. M. Powers. New York: Coward-McCann. 247 pp. $2.75.
Reviewed May 16.

STORIES OF THE SEA. Selected by Phylis R. Fenner. Illustrated by Kurt Werth. New York: Alfred A. Knopf. 178 pp. $3.
Reviewed May 16.

PLENTY OF PIRATES. By Elizabeth Meg. Illustrated by Philip Kappel. New York: G. B. Putnam's Sons. 184 pp. $2.50.
Reviewed May 16.

COWBOY CHARLIE 4-H CHAMP. By Charles M. Martin. New York: Viking Press. 220 pp. $2.50.
Reviewed May 16.

TAM MORGAN: THE LIVELIEST GIRL IN SALEM. By Ruth Langland Holberg. Illustrated by Peter Spier. New York: Doubleday & Co. 224 pp. $2.50.
Reviewed May 16.

A HERO BY MISTAKE. By Alida Bremner. Illustrated by Jean Charlot. New York: William R. Scott. 44 pp. $2.
Reviewed May 16.

CAPTAIN COMIS BEAT AGAIN. By Frances Frasier. New York: Dutton. 125 pp. $2.50.
Reviewed July 18.

MRS. PLUCKER'S FEATHER. By Margaret Parkinson. New York: Lothrop, Lee & Co. 220 pp. $2.75.
Reviewed July 18.

EAGLE FEATHER. By Clyde Robert Bulla. Illustrated by Tom Armour. New York: Thomas Y. Crowell Co. 88 pp. $2.50.
Reviewed July 18.

A KINGDOM TO WIN. By Rosemary Sprague. Pictures by Eleanor Curtis. New York: Oxford University Press. 192 pp. $3.
Reviewed August 22.

BOB CLIFTON, AFRICAN PLANTER. By Dock Hogue. Illustrated by Kurt Wiese. New York: Henry Holt & Co. 152 pp. $2.50.
Reviewed August 22.

THE YOUNG VIKING WARRIORS. A Story of the Ninth Century. By Evelyn S. Dehkes. Illustrated by John Moment. Indianapolis: The Bobbs-Merrill Co. 211 pp. $2.50.
Reviewed September 22.

THE SECRET OF THE HAWK. By Leonard Wibberley. Illustrated by Christine Price. New York: Ariel Books. 214 pp. $2.95.
Reviewed September 19.

ROARING RIVERS. By Bill Brown. New York: Coward-McCann. 250 pp. $2.75.
Reviewed September 19.

THE BOY AT THE SWINGING LANTERN. By Patricia Lynch. Drawings by Kiddell-Monroe. Boston: Robert Bentley, Inc. 222 pp. $2.50.
Reviewed September 19.

RIDE WEST INTO DANGER. Written and illustrated by Billy Warren. New York: David McKay Co. 218 pp. $2.50.
A good Western for the younger boys and girls is the story of Sandy Dowling, traveling a thousand miles of the Santa Fe trail alone.

The World Today

MICROBES AT WORK. By Millicent E. Selsam. Illustrated by Helen Ludwig. New York: William Morrow & Co. 95 pp. $2.
A book that shows in text and drawings the life history of the things we call microbes. It shows through simple experiments how microbes develop in food, in soil, in the air, and even in the water we drink. It is by the author of "Play with Vines."

ALL ABOUT THE SEA. By Ferdinand C. Lane. Illustrated by Fritz Kradel. New York: Random House. 148 pp. $1.95.
One of a series of informational books with attractive format and illustrations. This tells of the things that live in the sea and of the changes that take place on the ocean floor.

THE YOUNG TRAVELER IN FRANCE. By Alexander Reid. Illustrated with photographs. Edited by Frances Clark Sayers. New York: E. P. Dutton & Co. 224 pp. $3.

THE YOUNG TRAVELERS IN SWEDEN. By George L. Proctor. Illustrated with photographs. Edited by Frances Clarke Sayers. New York: E. P. Dutton & Co. 224 pp. $3.
This book, first published in England, has been "Americanized" to make it more interesting to young American readers. It takes the children into the family life and the festivities of the Swedish people.

STAR OF WONDER. By Robert R. Coles and Frances Frost. Pictures by Paul Galdone. New York: Whittlesey House. 48 pp. $2.25.
To be reviewed in December.

THE YOUNG TRAVELER IN ENGLAND AND WALES. By Geoffrey Trease. Illustrated with photographs. Edited by Frances Clarke Sayers. New York: E. P. Dutton & Co. 223 pp. $3.
The second book in this series imported from England and adapted for American children by an experienced author and librarian.

THE YOUNG TRAVELER IN HOLLAND. By Liesje Van Someren. Illustrated with photo-

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graphs. Edited by Frances Clarke Sayers. New York: E. P. Dutton & Co. 224 pp. $3.

TREES AND THEIR STORY. By Dorothy Sterling. With photographs by Myron Ehrenberg. Garden City: Doubleday & Co. 114 pp. $2.50.
The amazing photographs in this book tell the full story of the beginning and the growth of trees in North America. An important book for the nature library.

ROCKET AWAY! By Frances Frost. Pictures by Paul Galdone. New York: Whittlesey House. 48 pp. $2.
A handsome picture book that tells how David and Jean went to the Planetarium in New York and from there flew in a rocket ship to the moon. A well-told story with many interesting facts about rocket ships in outer space. Both boys and girls will certainly approve it.

ST. GEORGE'S DAY IN WILLIAMSBURG. By Edith Thacher Hurd and Clement Hurd. New York: Doubleday & Co. No paging. $1.25.
A picture book printed in shades of red and brown that tells of little Adam at the Fair in Williamsburg two hundred years ago. Great care has been taken to make text and pictures historically accurate. It is sponsored by Colonial Williamsburg, Inc.

THEY BUILT A CITY. The story of Washington, D.C. Written and illustrated by Janice Holland. New York: Charles Scribner's Sons. No paging. $2.50.
A handsome picture book illustrated in full color that tells the story of the planning and building of Washington, from Pierre L'Enfant to modern times. Little-known incidents, like the story of David Burnes, add to its value.

OUR COUNTRY AMERICA: A picture story of the United States. Written and illustrated by Christie McFall. New York: The Macmillan Co. No paging. $2.75.
A picture book in form, this tells in detailed maps and black-and-white drawings of America, its discovery, its people, and its natural resources. It is a book which offers many facts in a simple and easily understood way.

NEW YORK CITY OLD AND NEW. By Caroline D. Emerson. Illustrated by Alida Conover and James MacDonald. New York: E. P. Dutton & Co. 261 pp. $3.50.
A new and fully revised edition of Miss Emerson's popular history of New York City. It is illustrated with many line drawings, attractive and informing and has a full index.

DANGER FIGHTERS. Men and Ships of the U.S. Coast Guard. By C. B. Colby. New York: Coward-McCann. 48 pp. $1.
The full history, illustrated with magnificent photographs, of the oldest of our armed seagoing services.

SUBMARINE. Men and Ships of the U.S. Submarine Fleet. By C. B. Colby. New York: Coward-McCann. 48 pp. $1.
The full story of the development of the submarine, bringing it through text and pictures not only to today but into the future.

SHIPS OF OUR NAVY. Carriers, Battleships, Destroyers, and Landing Craft. By C. B. Colby. New York: Coward-McCann. 48 pp. $1.
The first of a series of invaluable books that will appeal to younger boys and completely satisfy older ones.

MORE MODERN WONDERS AND HOW THEY WORK. Capt. Burr W. Lyson. New York: E. P. Dutton Co. 192 pp. $3.50.
Reviewed April 18.

THE STORY OF PEOPLE. By May Edel Boston: Little, Brown & Co. 197 pp. $3.
Reviewed April. 18.

STAR OF WONDER. By Robert R. Coles and Frances Frost. Pictures by Paul Galdone. New York: Whittlesey House. 48 pp. $2.25.
To be reviewed in December.

THE PICTURE STORY OF SWEDEN. By Hestor O'Neill. Pictures by Ursula Koering. New York: David McKay. No paging. $2.50.
Reviewed April 4.

TREES AND TRAILS. By Clarence F. Hylander. New York: The Macmillan Company. 237 pp. $3.
Reviewed June 20.

JUAN OF PARICUTIN. By Marion Isabelle Whitney. Austin, Texas: The Steck Co. 165 pp. $2.
Reviewed June 20.

RICHES FROM THE EARTH. By Carroll Lane Fenton and Mildred Adams Fenton. New York: John Day. 159 pp. $2.75.
Reviewed June 20.

SCIENCE FOR ALL. Edited by T. J. Hogg New York: Roy Publishers. 225 pp. $3.
Reviewed June 20.

WATER, WATER EVERYWHERE. By Mary Walsh. Pictures by Helene Carter. New York: Abingdon-Cokesbury Press. 48 pp. $2.
Reviewed June 20.

THE SUN. By Herbert S. Zim. Illustrated by Larry Kettelkampf. New York: William Morrow & Co. No. pp. $2.
Reviewed June 20.

YOUR TRIP INTO SPACE. By Lynn Poole. Illustrated by Clifford Geary. New York: Whittlesey House. 224 pp. $2.75.
The producer of the *Johns Hopkins TV Science Review* presents accurate and up to date facts about space travel and its future. It is an important book as a background to the many science fiction stories which are pouring from the presses and will appeal to younger as well as to older boys.

Birds and Beasts

ALL ABOUT DINOSAURS. By Roy Chapman Andrews. Illustrated by Thomas W. Voter. New York: Random House. 146 pp. $1.95.
A truly fascinating account of the strange creatures who lived on our earth millions of years ago. It is so vivid in its wording that one follows it as though it were an adventure story. It is illustrated with many line drawings.

TIGER, THE STORY OF A SWALLOWTAIL BUTTERFLY. Written and illustrated by Robert M. McClung. New York: William Morrow & Co. No paging. $2.
A very attractive book for little children that tells the life story of a butterfly in simple words and many pictures, some in full color.

THE FRIENDLY PHOEBE. By Berta and Elmer Hader. New York: The Macmillan Co. 47 pp. $2.35.
The fourth of the Willow Hill Stories presents a baby bird that Mr. and Mrs. McGinty found and adopted. A simple text illustrated with lovely drawings in black-and-white and full color.

LONE MUSKRAT. Written and illustrated by Glen Rounds. New York: Holiday House. 124 pp. $2.25.
The true story of a muskrat that in action and detail is filled with realism and drama. It is generously illustrated by the author.

PARRAKEETS. By Herbert S. Zim. Illustrated by Larry Kettelkamp. New York: William Morrow & Co. 64 pp. $2.
Beautiful drawings illustrate this book that tells how to raise, train, and breed parrakeets. It is one of an important series of books for younger boys and girls.

ZOO BABIES. By William Bridges. Illustrated by Photographs. New York: William Morrow & Co. 95 pp. $2.50.
A book for younger boys and girls in which we meet Dusty, the baby bear, Mambo, the baby gorilla, and Candy, the baby elephant, through a simple informing text and fascinating photographs. The ones of Mambo are irresistible.

ROBINS IN THE GARDEN. By Olive Earle. Illustrated by the author. New York: William Morrow & Co. 64 pp. $2.
Reviewed April 18.

FIRST FISH. Written and illustrated by C. B. Colby. New York: Coward-McCann, Inc. 48 pp. $2.
Reviewed April 18.

A BEAR NAMED GRUMMS. By Bessie F. White. Pictures by Sari. Boston: Houghton Mifflin Co. 82 pp. $2.50.
Reviewed April 18.

BIRDS AND PLANES. How they fly. By John Lewellen. New York: Thomas Y. Crowell Co. 134 pp. $2.
Reviewed May 16.

CORPORAL BESS. The story of a boy and a dog. By Walter D. Edmonds. Illustrated by Manning De V. Lee. New York: Dodd, Mead & Co. 182 pp. $2.75.
Reviewed May 16.

THE LUCKY CAT. By Frances and Richard Lockridge. Illustrations by Zhenya Gay. Philadelphia: J. B. Lippincott Co. 89 pp. $2.25.
Reviewed May 16.

AN OTTER'S STORY. By Emil E. Liers. Illustrated by Tony Palazzo. New York: Viking Press. 191 pp. $2.50.
Reviewed May 16.

AMOS: The beagle with a plan. By John Parke. Illustrated by Kurt Wiese. New York: Pantheon Books. 157 pp. $2.50.
Reviewed May 16.

THE JUNIOR BOOK OF INSECTS. By Edwin Way Teale. New York: Dutton. 249 pp. $3.75.
Reviewed June 20.

THE GOLDEN TREASURY OF NATURAL HISTORY. By Bertha Morris Parker. New York: Simon & Schuster. 216 pp. $5.
Reviewed June 20.

WHO WENT THERE. By Carroll Colby. New York: Aladdin Books. 48 pp. $1.
Reviewed August 22.

ANIMALS OF SMALL POND. By Phoebe Erickson. Chicago: Children's Press. 46 pp. $2.
Reviewed August 22.

WHO LIVES THERE. By Carroll Colby. New York: Aladdin Books. 48 pp. $1.
Reviewed August 22.

MIG O' THE MOOR. By Nancy Caffrey. Illustrated by Jeanne Mellin. New York: E. P. Dutton & Co. 158 pp. $2.50.
The story of a gray Irish stallion which was tamed as a racing horse by Danny O'Hara, a fourteen-year-old boy. An exciting tale with a quality of mystery in the stallion, Mig O' the Moor.

OUTLAW RED, Son of Big Red. By Jim Kjelgaard. New York: Holiday House. 230 pp. $2.50.
This tale of Sean the champion son of Big Red, is one of the best of Jim Kjelgaard's dog stories. Sean and the hero, Billy Dash, become outlaws and together win back happiness and security.

RED ROCKET, MYSTERY HORSE. By Judith M. Berrisford. Illustrated by Leslie Atkinson. New York: Dodd, Mead & Co. 146 pp. $2.50.
Another good story from England by the author of "Sue's Circus Horse."

JAN, The Dutch Barge Dog. Story and Pictures by G. W. Barrington. New York: Longmans, Green & Co. 148 pp. $2.50.
The author of "Wind Runner" has written a remarkable dog story with background scenes of Holland, England, and the waters in between. There are three outstanding characters; Piet Hoek, the barge master, young Piet, his son, and Jan himself. Mr. Barrington has illustrated his story with delightful black-and-white drawings.

BEYOND THE TIMBERLAND TRAIL. By Joseph E. Chipperfield. Illustrated by Zhenya Gay. New York: Longmans, Green & Co. 247 pp. $3.
The author of "Storm of Dancerwood" presents a stunning story of Northwest Canada. It tells of the struggle of the native wolves against the instincts of their shepherd-dog ancestor. Beautifully written, it is sure to be popular with older boys and girls.

WORLD BOOK OF DOGS. By Julie Campbell Tatham. Illustrated by Edwin Megargee. Cleveland: The World Publishing Co. 126 pp. $3.50.
A distinguished American painter has made ten plates in full color for this collection of amusing stories about real dogs. Twenty-four species are described. The black-and-white drawings are even better than the paintings. It is a book for all dog lovers.

BEANO, CIRCUS DOG. By Helen Orr Watson. Illustrated by Marie C. Nichols. New York: Ariel Books. 177 pp. $2.75.
An amusing story for younger boys and girls of a little dog who is the pet of a circus worker, but considers himself the boss of the circus. It is illustrated with very attractive drawings.

RANGER'S ARCTIC PATROL. By Charles S. Strong. Illustrated by Kurt Wiese. Philadelphia: The John C. Winston Co. 214 pp. $2.50.
A sequel to the memorable story of Ranger, the white Samoyed dog, who belonged to the Canadian Mountain Police. It is an exciting tale of a race from Vancouver to the Arctic Circle.

MICHAEL AND PATSY. By Dorothy and Marguerite Bryan. New York: Dodd, Mead & Co. No paging. $2.50.
A further adventure of the two little dogs the children know so well. The drawings are particularly good, and the illustrator introduces an irresistible Basset hound, very young and appealing. A book that little children will thoroughly enjoy.

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Sports and Hobbies

HEROES OF BASEBALL. By Robert Smith. Illustrations by Russell Gale. Cleveland: The World Publishing Co. 224 *pp.* $2.50.
Short, lively biographies of the famous baseball players from Alexander Cartwright to Jackie Robinson.

THE HEART FOR BASEBALL. By Marion Renick. Illustrated by Paul Galdone. New York: Charles Scribner's Sons. 234 *pp.* $2.25.
Another of the ever popular sport stories by this author. It tells how Scooter Jones started his own baseball team in his home town.

GOAL IN SIGHT. By A. R. Thurman. New York: David McKay Co. 186 *pp.* $2.50.
The author of "Money Pitcher" goes further into the question of a balance between professional and non-professional football.

ONE-MAN TEAM. By Jackson Scholz. New York: William Morrow & Co. 249 *pp.* $2.50.
An extremely good football story introducing Elmer Finch. Elmer was a natural-born athlete, but so amiable that he could not bear to hurt anyone, either friend or enemy. His coach almost lost his mind training Elmer to bring glory to the team of Lawton College. A story filled with humor and drama.

JACK DAVIS, FORWARD. By Leon E. Burgoyne. Illustrated by Dirk Gringhuis. Philadelphia: The John C. Winston Co. 213 *pp.* $2.50.
A rather exciting story of basketball at the Sterling high school. Its action is so fast it will leave you slightly breathless, but older boys will be sure to appreciate it.

ONE-MAN BACKFIELD. By Burgess Leonard. Philadelphia: J. B. Lippincott Co. 180 *pp.* $2.50.
A well-written, exciting football story by the author of "Rookie Southpaw." It has an unusually interesting hero in Whip Halloran, who doesn't know what the word "defeat" means.

WHILE THE CROWD CHEERS: All American Sport Stories for All American Boys. By David C. Cooke. New York: E. P. Dutton & Co. 186 *pp.* $2.50.
Seven lively stories of favorite sports today. It includes baseball, football, racing by air and in autos, and basketball.

SEA SHELLS. By Ruth H. Dudley. Illustrated by T. B. Erickson. New York: Thomas R. Crowell Co. 149 *pp.* $2.
A book for younger boys and girls that tells all about the different kinds of shells and classifies them. It is illustrated by many beautiful drawings and has an index and a bibliography.

SPACE SERVICE. Edited, with introduction and notes, by Andre Norton. Cleveland: The World Publishing Co. 277 *pp.* $2.50.
Reviewed April 18.

FLYING WINDMILLS: The Story of the Helicopter. By Frank Ross, Jr. Illustrated with 100 Photographs. New York: Lothrop, Lee & Shepard Co. 192 *pp.* $2.75.
The author of "Young People's Book of Jet Propulsion" presents a fascinating history of the helicopter, from the medieval Chines Top to Sikorsky and the latest model. Like his first two books it is readable and informing. The best book on the helicopter to be published so far.

AIR DROP: Men, Weapons, and Cargo by Parachute. By C. B. Colby. New York: Coward-McCann. 48 *pp.* $1.
One of the most exciting books in this series is this one on the history of the parachute.

CREATIVE HOBBIES. By Harry Zarchy. New York: Alfred A. Knopf. 299 *pp.* $3.50.
Reviewed August 22.

PHOTOGRAPHY WITH BASIC CAMERAS. By William P. Gottlieb. New York: Alfred A. Knopf. 44 *pp.* $1.50.
Reviewed August 22.

THE FIRST BOOK OF SPACE TRAVEL. Words and pictures by Jeanne Bendick. New York: Franklin Watts, Inc. 69 *pp.* $1.75.
Reviewed August 22.

WISE AND OTHERWISE: The Do's and Dont's of Sundry Proverbs. Selected and illustrated by Anne Marie Jauss. New York: David McKay Co. No paging. $2.50.
Reviewed August 22.

THE HANDY BOY'S BOOK. By John Barnard. New York: Roy Publishers. 352 *pp.* $3.
Reviewed May 16.

EXPERIMENTS WITH AIRPLANE INSTRUMENTS. By Nelson Beeler and Franklyn Branley. New York: Thomas Y. Crowell. 115 *pp.* $2.50.
Reviewed May 16.

WHO'S AFRAID OF THUNDER? By Howard E. Sandman. With drawings by Peter White. New York: Sterling Publishing Co. 61 *pp.* $2.
A book that presents the full story of the weather for younger boys and girls. It is illustrated with many amusing drawings printed in blue and black.

THE TRACTOR BOOK. By Margaret and Stuart Otto. New York: William Morrow & Co. 95 *pp.* $2.50.
The authors of "The Truck Book" present a book for younger boys and girls about the various kinds of tractors and how they work. It is illustrated with fifty-six very beautiful photographs.

SHIPS AND LIFE AFLOAT FROM GALLEY TO TURBINE. Written and illustrated by Walter Buehr, New York: Charles Scribner's Sons. 116 *pp.* $3.
A stunning presentation for the older children of ships from earliest time to today. It is illustrated with informing black-and-white drawings.

WHAT'S INSIDE THE EARTH? By Herbert S. Zim. Illustrated by Raymond Perlman. New York: William Morrow & Co. 31 *pp.* $1.75.
The last of this series of books about the earth and its inhabitants prepared for very little children and their parents. It is illustrated in color.

RADAR WORKS LIKE THIS. By Egon Larsen. New York: Roy Publishers. 64 *pp.* $2.
Reviewed April 18.

HOW IT'S MADE. By Patrick Pringle. New York: Roy Publishers. 240 *pp.* $3.
Reviewed April 18.

Play

By Althea Bass

ALL day long in the shade of the green-gold poplars
Between the white picket fence and the
wide front door,
Pamela pedals her tricycle and Peter
pushes his scooter,
Peter in pale blue coveralls and Pam in pink pinafore.

Peter speaks a language that must be Portuguese;
Pam replies in pipes and trills of polylingual talk.
Pushing and pedaling, pursued or pursuing,
They sweep in pigmy frenzy down the flagstone walk.

What invisible creatures they ride from or rout,
no grownup can say,
In this green-and-gold summertime world where
Peter and Pamela play.

Superior Junior Books

Bright Summer
By ERNE RYDBERG. Illustrated by *Vera Neville.* A crippled Mexican girl in southern California teaches patience and faith. "Authentic atmosphere." —Virginia Kirkus. Ages 8-12. $2.50

The Dragon and the Book
Written and illustrated by CHRISTINE PRICE. "A historical novel set in the England of King Alfred's time . . . a delight to the young reader . . ." — *Publishers' Weekly.* Ages 10-14. $2.75

Meeting in the Mountains
By JOHN B. PRESCOTT. Illustrated by *Larry Toschik.* ". . . excellent story of an Indian tribe faced with the threat of aggression by predatory outsiders."—Charlotte (N. C.) *News.* Ages 10-14. $2.75

Winners Losers
By EARL S. COLEMAN. Illustrated by *Frank J. Murch.* Outdoor excellence may impress a girl's brothers, but Thatch shows her the real value of friendship.
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The Golden Slippers
By LEE WYNDHAM. Illustrated by *Vera Bock.* "An entertaining story, enriched by an excellent theater background and spirited line drawings." — *Saturday Review.* Ages 12-16. $2.75

Muskets Along the Chickahominy
By GERTRUDE E. FINNEY. Illustrated by *Arthur Harper.* "Indian fighting, friendship, loyalty, bravery, a touch of romance make a lively, robust, informative tale readable."—Dallas *Times Herald.*
Ages 12-16. $3.00

Dear Wife
By GLADYS MALVERN. Decorations by *Corinne Malvern.* "Exciting action and a vivid picture of conflicting loyalties and wanton destruction in war."
—*The Horn Book.* Ages 12-16. $3.00

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TEEN THEATER. By Edwin and Nathalie Gross. New York: Whittlesey House. 245 *pp.* $3.35.
Reviewed May 16.

SECOND-SEASON JINX. By Burgess Leonard. Philadelphia: J. B. Lippincott Co. 216 *pp.* $2.50.
Reviewed April 18.

BOY JOCKEY. By Roger Treat. New York: A. S. Barnes & Co. 160 *pp.* $2.
Reviewed April 18.

LITTLE LEAGUE CATCHER. By Robert Smith. New York: A. S. Barnes & Co. 156 *pp.* $2.
Reviewed April 18.

THE WINNING SPIRIT. By Clyde Grosscup. New York: A. S. Barnes & Co. 160 *pp.* $2.
Reviewed April 18.

WHAT MAKES THE WHEELS GO ROUND. By Edward C. Huey. New York: Harcourt, Brace & Co. 176 *pp.* $3.
Reviewed April 18.

MR. UMP. By Babe Pinelli. Philadelphia: The Westminster Press. 184 *pp.* $2.50.
Reviewed July 18.

SWITCH HITTER. By Duane Decker. New York: William Morrow & Co. 218 *pp.* $2.50.
Reviewed July 18.

BEHIND THE BAT. By Robert Sidney Bowen. New York: Lothrop, Lee & Shepard Co. 158 *pp.* $2.50.
Reviewed July 18.

SAFE ON THE SECOND. By Edd Winfield Parks. Illustrated by Al Wenzel. Indianapolis: Bobbs-Merrill Co. 199 *pp.* $2.
Reviewed July 18.

Background of History

THE DELAWARE INDIANS: Eastern Fishermen and Farmers. By Sonia Bleeker. Illustrated by Patricia Boodell. New York: William Morrow & Co. 160 *pp.* $2.
The sixth in Miss Bleeker's series of fine stories of the Indian tribes who once inhabited North America. The Delawares lived near the Atlantic Ocean. She gives us here a history of Delaware as well as of the Indian tribes.

YOUR ORDERS, SIR. By Robert C. DuSoe. Decorations by Arthur Harper. New York: Longmans, Green & Co. 184 *pp.* $2.50.
A story of our Navy in the War of 1812. It is in a sense a sequel to this author's "The Boatswain's Boy," ending with an exciting description of the Battle of New Orleans.

THE DRAGON IN NEW ALBION. By S. H. Paxton. Illustrated by John C. Wonsetler. Boston: Little, Brown & Co. 213 *pp.* $2.75.
The exciting adventures of Harry Foulke, who went with Francis Drake to the New World and landed in what is now San Francisco Bay. Through an extraordinary happening Foulke became Hioh, great chief of the New Albion Indians.

THE LAST MAMMOTH. By Manly Wade Wellman. Decorations by Leej Ames. New York: Holiday House. 222 *pp.* $2.50.
The story of Sam Ward who, with a Cherokee Indian as his guide, pursued and found the last of the great North American mammoths. It is an ingenious story sounding so real that one can take it as history.

OOLAK'S BROTHER. By Bud Helmerick. With illustrations by Henry Bugbee Kane. Boston: Little, Brown & Co. 144 *pp.* $2.75.
One of the authors of "We Live in Alaska" tells of an American boy and girl who spent a winter with an Eskimo family in the Arctic. The details of life there are fully illustrated with drawings and diagrams.

OLD WHIRLWIND: A Story of Davy Crockett. By Elizabeth Coatsworth. Pictures by Manning DeV. Lee. New York: The Macmillan Co. 64 *pp.* $2.
This is the fifth in a series of stories with an early American background for younger boys and girls by a well-loved poet and story-teller.

AUNT FLORA. By Elizabeth Coatsworth. Pictures by Manning De V. Lee. New York: Macmillan Co. 84 *pp.* $2.
A story in the new series for little children, of Flora MacDonald and her sojourn in North Carolina in 1777.

TALES OF THE CHEYENNES. By Grace Jackson Penney. Illustrations by Walter Richard West. Boston: Houghton Mifflin Co. 118 *pp.* $2.25.
Reviewed April 4.

THE CROW INDIANS. By Sonia Bleeker. New York: William Morrow & Co. 156 *pp.* $2.
Reviewed July 18.

New Editions

JAPANESE FAIRY TALES. By Lafcadio Hearn and Others. With introduction by Phyllis Fenner. Illustrations in full color by "Kay." Liveright Publishing Corporation. 132 *pp.* $2.50.
The three stories here by Lafcadio Hearn show the touch of a master. Many chidren know well the story called "The Boy Who Drew Cats." The other stories are from various sources and are unequal in value.

THE GOLD BUG: And Other Tales and Poems. By Edgar Allen Poe. Illustrated by Jacob Landau. New York: The Macmillan Co. 225 *pp.* $2.50.
New illustrations for New Children's Classics edition of Edgar Allen Poe.

THE ALHAMBRA. By Washington Irving. Selected and arranged by Mabel Williams. Illustrated by Louis Slobodkin. New York: Macmillan Co. 280 *pp.* $2.50.
Louis Slobodkin has made particularly effective drawings for this new edition and the cover jacket is especially attractive.

THE ARABIAN NIGHTS. Selected and edited by Padraic Colum. New York: The Macmillan Co. 341 *pp.* $2.50.
A handsome new edition with interesting illustrations.

Famous People

FIRST LADIES: From Martha Washington to Mamie Eisenhower. By Jane and Burt McConnell. Portraits by Isabel Dawson. New York: Thomas Y. Crowell Co. 342 *pp.* $3.
Word portraits of the wives of our Presidents. It is informal in tone and slightly gossipy. The illustrations are drawn from portraits or photographs. There is a full bibliography and index.

TEN BRAVE WOMEN. Sonia Daugherty. With drawings by James Daugherty. Philadelphia: J. B. Lippincott Co. 147 *pp.* $2.75.
As a companion volume to "Ten Brave Men" Sonia Daugherty presents brief biographies of ten women who have made history. She begins with Anne Hutchinson in 1637 and ends with Eleanor Roosevelt in 1945. For each story James Daugherty has drawn a striking illustration.

IN THE BIG TIME: CAREER Stories of American Entertainers. By Katherine Little Bakeless. Philadelphia: J. B. Lippincott Co. 208 *pp.* $3.
Brief and unusually interesting biographies of people who have achieved fame in the entertainment world. It includes Katharine Cornell, Fred Astaire, Burl Ives, Hildegarde, and Yehudi Menuhin.

—By Carolyn Haywood, for "Eddie's Pay Dirt."

LEE THE GALLANT GENERAL. By Jeanette Eaton. Illustrated by Harry Daugherty. New York: William Morrow & Co. 72 *pp.* $2.
A fine biography of a great American. Through its illustrations and format it will appeal to little children, but the text is well worth the consideration of their elders.

BICYCLE IN THE SKY: The Story of Alberto Santos Dumont. By Rose Bronce. Illustrated by Ann Sayre Wiseman. New York: Charles Scribner's Sons. 183 *pp.* $2.50.
An exceedingly entertaining biography of Santos Dumont and his balloons. The scenes in Paris are unusually vivid in period and background. It is a book that is illustrated with very lively black-and-white sketches that are as entertaining as the text.

MAGELLAN: First Around the World. By Rosalind Syme. Illustrated by William Stobbs. New York: William Morrow & Co. 71 *pp.* $2.
One of a series of biographies for little children fully illustrated with black-and-white drawings.

THE STORY OF ELI WHITNEY. By Jean Lee Latham. Illustrated by Fritz Kredel. New York: Aladdin Books. 192 *pp.* $1.75.
The biography for younger boys and girls of an American genius. It is attractive in format and illustrations.

THE MAGNIFICENT MARINER. By Frederick A. Lane. Illustrated by Frederick T. Chapman. New York: Aladdin Books. 192 *pp.* $1.75.
The story of John Paul Jones, told for younger boys and girls, with many illustrations and an attractive format.

THE FIRST ADMIRAL. By Frederick A. Lane. Illustrated by Frederick T. Chapman. New York: Aladdin Books. 177 *pp.* $2.75.
A biography of David Farragut, whom Abraham Lincoln named the first Vice Admiral of the United States Navy.

THE RED GRANGE STORY: The Autobiography of Red Grange as Told to Ira Morton. New York: G. P. Putnam's Sons. 180 *pp.* $3.
The full biography of the amazing athlete whose career thousands of boys have eagerly followed.

MARTIN LUTHER. By May McNeer and Lynd Ward. New York: Abingdon-Cokesbury Press. 95 *pp.* $2.50.
Reviewed September 19.

JOHN JAMES AUDUBON: HIS LIFE. By Catharine Owens Peare. Illustrated by Margaret Ayer. New York: Henry Holt & Co. 89 *pp.* $2.
Reviewed April 18.

LA SALLE OF THE MISSISSIPPI. By Ronald Syme. Illustrated by William Stobbs. New York: William Morrow & Co. 184 *pp.* $2.50.
Reviewed April 18.

SEARCH AND RESCUE AT SEA. By John J. Floherty. Philadelphia: J. B. Lippincott Co. $2.75.
Reviewed May 16.

THE SEVEN QUEENS OF ENGLAND. By Geoffrey Trease. New York: Vanguard Press 254 *pp.* $2.75.
Reviewed May 16.

ELIZABETH ENTERS: The Story of a Queen. By Laurie Johnston. Photographs selected by Richard W. Johnson. New York: Charles Scribner's Sons. 185 *pp.* $3.
Reviewed May 16.

CHIEF JOSEPH OF THE NEZ PERCES. By Shannon Garst. Illustrated by Douglas Gorsline. New York: Julian Messner. 184 *pp.* $2.75.
Reviewed July 18.

The Arts

AMERICAN FOLK SONGS FOR CHRISTMAS. By Ruth Crawford Seeger. Illustrated by Barbara Cooney. Garden City; Doubleday & Co. 80 *pp.* $3.
To be reviewed in December.

READING CAN BE FUN. By Munro Leaf. Philadelphia: J. B. Lippincott Co. 46 *pp.* $2.25
Here, in text and pictures, Munro Leaf introduces little children to the art of reading with the logic and humor that characterize his guide to geography, arithmetic, and history.

HERE IS A BOOK. By Marshall McClintock. Vanguard Press. 52 *pp.* $2.50.
Reviewed May 16.

HOLIDAYS AROUND THE WORLD. By Joseph Gaer. Drawings by Anne Marie Jauss. Boston: Little, Brown & Co. 212 *pp.* $3.
Reviewed April 18.

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Make a fast getaway (comp.).	101 52 185 193 153 89 36 10
B. One of the titles Queen Victoria had but Queen Elizabeth II does not (3 wds.).	163 139 35 196 187 152 121 131 41 178 23 51 81 68
C. Combining form from the Greek word for returning home.	161 22 67 143 9
D. Dr. Johnson's "Prince of Abissinia", 1759.	164 11 112 104 194 186 140 87
E. Opening wide as if to allow entrance or exit.	72 181 176 192 85 82 135
F. Small independent country between two large ones, strategically important, like Afghanistan or Luxemburg (2 wds.).	19 42 30 108 83 4 100 39 195 125 16
G. Alternative spelling, Persian name for India.	55 97 86 84 64 129 31 151 15
H. Ambitious display; unnecessary show.	158 18 162 5 8 79 27 61 136 114 43
I. Musical interval of a perfect prime.	56 184 119 138 117 137
J. Coarseness; lack of culture.	13 37 128 145 73 78 177 182 75
K. The Irish housewife's way of referring to the man of the house.	32 6 190 113 3 94 118

DEFINITIONS	WORDS
L. Wooded Scottish valley immortalized in Scott's "Lady of the Lake" and "Rob Roy."	96 46 40 130 124 66 170 180 7
M. Designating any speed at least five times that of sound in air.	188 21 165 45 12 157 149 106 102 76
N. Inherent; subjective.	38 88 115 80 154 123 59 25
O. Describing a night not wholly dark, even without a moon.	156 120 191 92 69 60 1
P. Parts of a serial story.	183 63 147 197 171 142 91 57 116 148 28 47
Q. Bends head, knee, or body in reverence or submission (2 wds.).	122 98 70 34 44 29 65 53
R. Storage place for reserve human corneas (2 wds.).	155 62 169 126 49 110 146
S. Cross-country running or racing on skis.	141 105 99 54 90 144 189 159
T. Heaviside layer.	74 173 134 77 17 103 2 33 166 20
U. Flowing forth; in math., polar.	160 132 71 50 58 172 175
V. Widowed.	150 167 111 174 95 127
W. Octagonal (comp.).	14 109 179 26 48 168 133 24 93 107

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

	1 O	2 T	3 K	4 F	5 H		6 K	7 L		8 H	9 C		10 A	11 D	12 M	13 J
14 W	15 G	16 F	17 T	18 H		19 F	20 T	21 M	22 C	23 B	24 W		25 N	26 W	27 H	28 P
	29 Q	30 F		31 G	32 K	33 T		34 Q	35 B	36 A	37 J	38 N	39 F		40 L	41 B
	42 F	43 H	44 Q	45 M	46 L	47 P	48 W	49 R	50 U	51 B	52 A	53 Q	54 S		55 G	56 I
57 P	58 U	59 N	60 O	61 H	62 R		63 P	64 G	65 Q		66 L	67 C		68 B	69 O	70 Q
71 U	72 E	73 J		74 T	75 J		76 M	77 T	78 J	79 H	80 N	81 B	82 E	83 F	84 G	
85 E	86 G		87 D	88 N	89 A	90 S	91 P		92 O	93 W	94 K	95 V	96 L	97 G	98 Q	99 S
100 F	101 A	102 M	103 T	104 D		105 S	106 M	107 W		108 F	109 W	110 R	111 V	112 D		113 K
114 H	115 N	116 P		117 I	118 K		119 I	120 O	121 B		122 Q	123 N	124 L	125 F		126 R
127 V	128 J	129 G	130 L	131 B	132 U	133 W	134 T	135 E		136 H	137 I		138 I	139 B	140 D	141 S
142 P		143 C	144 S	145 J	146 R	147 P		148 P	149 M		150 V	151 G	152 B	153 A	154 N	155 R
156 O	157 M		158 H	159 S		160 U	161 C	162 H	163 B	164 D	165 M	166 T	167 V	168 W	169 R	
170 L	171 P	172 U		173 T	174 V	175 U	176 E	177 J	178 B	179 W	180 L		181 E		182 J	183 P
184 I	185 A	186 D	187 B		188 M	189 S	190 K	191 O	192 E		193 A	194 D	195 F	196 B	197 P	

Solution of last week's Double-Crostic will be found on page 8 of this issue.

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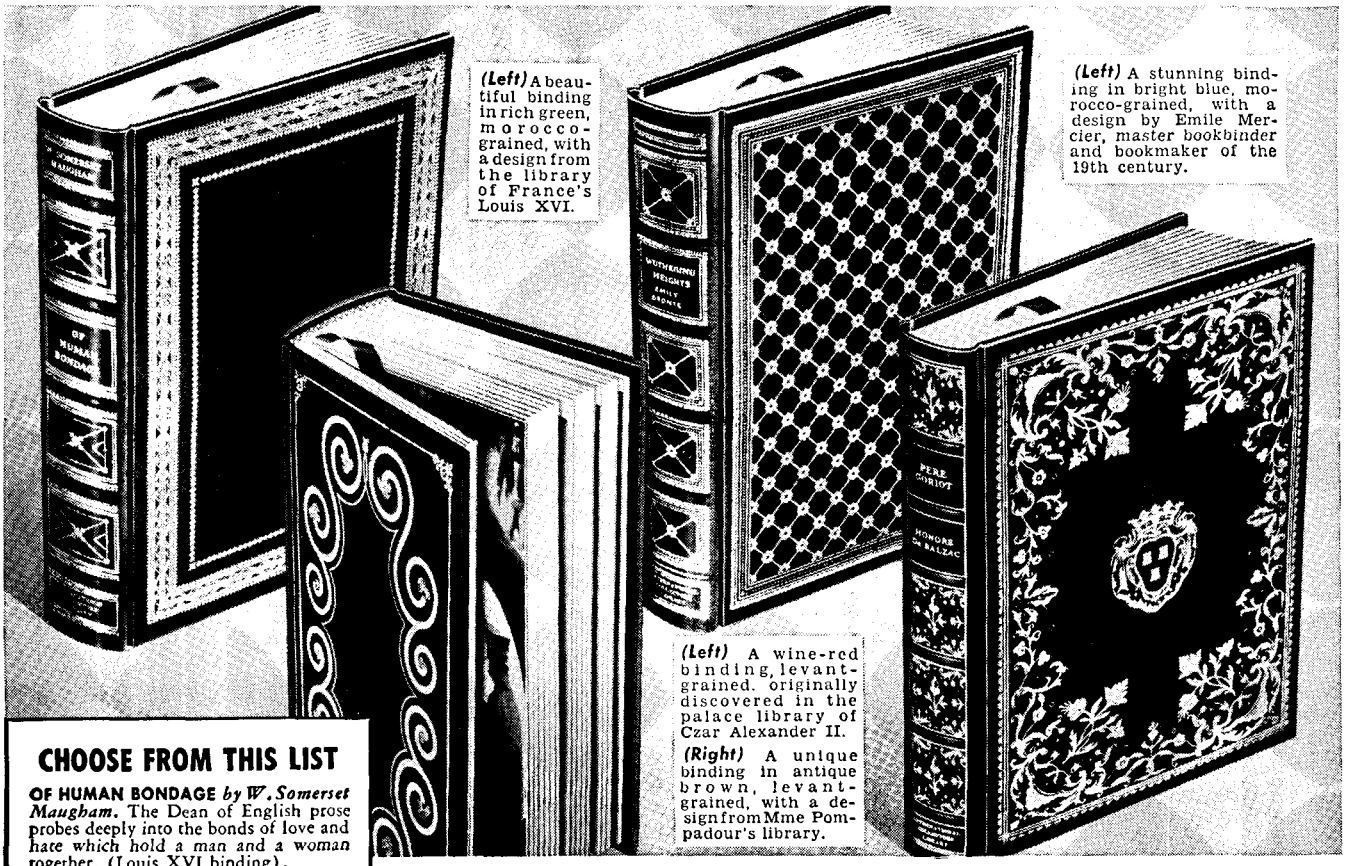

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(Left) A stunning binding in bright blue, morocco-grained, with a design by Emile Mercier, master bookbinder and bookmaker of the 19th century.

(Left) A wine-red binding, levant-grained, originally discovered in the palace library of Czar Alexander II.

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